HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

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SEASON'S BEST CRITICS

Memphis C. of C. Would Know Why It's Worst Show Town—It's Told

Memphis, May 25.

Editor Variety:

We noted with some degree of interest not unmixed with surprise the statement in "Variety" to the effect that a group of showmen in New York have decided that Memphis is the worst town in the show business in the United States.

Naturally, this is rather adverse advertising for Memphis, but a statement which we are not directly challenging until we know the source of information upon which your article is based.

It is only natural that at the outset we should disagree with your conclusion, but what we are most interested in is the manner in which this conclusion was arrived at and the persons who collaborated in expression of the opinion. If you could advise us at your convenience of the source of this informa-

(Continued on page 18)

Reno's Greatest Gold Mine Divorce Racket; $200,000 to Lawyers

Reno, June 1.

Something over $200,000 in fees was collected during the month of May by Reno's 130 lawyers for securing divorce decrees for 327 clients and filing decrees for another 190 whose cases were not heard during the month.

That dough to be divided among state bar members shows the boys had an eye for business when persuading a willing legislature to cut the divorce residence from three months to six weeks.

The new six-week law is declared to be a howling success by the lawyers and by the Reno-vated divorce applicants who jumped in their cars, piled onto a train and waved their decrees at their friends as they left for their eastern homes to acquire new husbands or wives.

"This divorce racket is the great-

(Continued on page 41)

Chaplin Titled If Queen Hadn't Trumped Geo.?

Hollywood, June 1.

One of those confidential letters coming to the coast from England purports to give the inside of the Chaplin peeve at England. Missive states that it was all set for Charles to be knighted by King George, but that the Queen queered it. She doesn't feel that picture people are worthy of the honor, the insider states, and therein lies the reason for the comic's snubs.

Same informer also said it was all set for Adolphe Menjou to get the sword smack on the back with the King willing, but again the Queen trumped the King.

Banks and Bands

Hollywood, June 1.

Banks are now booking bands. The Sam Coslow orchestra was spotted into the Hotel Roosevelt by the banking officials.

Hotel is under bondholders' committee receivership. Banking people figured that the Paramount staff songwriter might resuscitate biz.

SEE HOW VAUDE CAN FADE AWAY

Henry Bellit, agent and producer, was assigned an open spot a short time ago and proceeded to produce a four-act unit for the RKO route. Then RKO decided to discontinue

(Continued on page 41)

CAN'T TRY SAND STORM IN CITY'S AUDITORIUM

Minneapolis, June 1.

Management of the municipal auditorium has refused to permit the use of the building's ventilating system for the purpose of creating a realistic sandstorm during the coming Shrine initiation ceremonial, June 8. Two carloads of sand already have been bought here from Miami.

"Buzz" Bainbridge, local dramatic stock impresario and ceremonial director of the Shriners, is appealing to the city council to direct the auditorium manager, George L. Adams, to withdraw his objection.

Proposal is to send the sand through the blowers that force the air into the building with the thought of creating a great effect.

Golfers Array for Battle Over Sliced Tee Shot

Des Moines, June 1.

Bad golf and strong language is the basis of an assault and battery case with R. E. Haynes facing that charge and J. A. and Dixie Longley charged with disturbing the peace. The Longleys publish "Stage and Screen" here.

Haynes, playing with the Longleys, sliced into private property and a farmer offered to sell the ball back at a price the golfers considered exorbitant. An argument followed which resulted in the charges.

Local golfers are backing the threesome and hope the hearing will result in a restraining order against farmers annexing sliced golf balls.

BROWN POST N. Y. ARDEN TIMES CHI

New Yorker Heads '30-'31 Drama Score for Second Successive Year—"Post" First for Three Years Straight, a Record—Composite Chicago Girl Leads All Film Reviewers

154 PLAYS; 306 FILMS

"Variety's" 8th annual box office score for the New York dramatic critics for the 30-31 season is again won by John Mason Brown of the "Post."

The conclusion of the 4th annual scoring for the picture reviewers of New York and Chicago records Doris Arden (a name used by two girls) of the Chicago "Times" leading all. William Boehnel of the "World-Telegram" is at the top of the New York film division.

During the season ending Saturday, May 30, 154 new plays, exclusive of revivals, arty or rep shows, were produced on Broadway. Of that number, 20 are set down as hits, 29 moderate successes and 105 as flops. In pictures, 306 passed in review during the year, with 58 marked down as hit pictures; 137 moderate and 111 flivs.

"The Post" by this score has led the dramatic reviewers for three successive years, a record in "Variety's" listing. It is Brown's lead for the second year, or annually since he commenced drama reviewing for "The Post."

Detailed stories of the respective box scores are in this issue:

For drama, page 53.
For pictures, page 3.

"VARIETY" OUT TUESDAYS

Starting today, Tuesday, June 2nd, "Variety" hereafter will be out weekly on Tuesday in the New York metropolitan district.

In sections 24 hours or more away from New York, "Variety" should be on sale weekly from now on, one day earlier than formerly.

Closing press time is now Monday night.

Show Biz Skyhigh in Operation of Empire State Roof—$1 Top and S. A.

Empire State Building has showmanship, dazzling efficiency and even sex appeal. High on its crown the 86th story observation tower, the breeze you expect is blowing. Sight-seeing there embraces all forms of sights. Mixed with the gasps of admiration at Manhattan's glory below, with sighs for the poor little Chrysler spire, come female shrieks as the ladies fight to keep their skirts in place.

Though the Empire State's head is in the clouds, this thrilling achievement in steel and stone has its human side. It is a paradox, a triumph of a mechanical age, yet subservient to man's need to send picture post cards. It doesn't want dignity; it wants to sell napkin rings.

Carnival Stuff

Its management operates like that of a carnival midway. A barker on the ground floor hustles the prospects to the ticket booth. A dollar is the price of the ride in the elevators, that deposit their fares before two minutes elapse. Trip uneventful save for three changes of elevators.

Emerging, the customers pass through a turnstile, presenting their tickets to the ticket taker, and the first thing they see is the souvenir counter, jammed with silver spoons, ladies powder boxes, paper cutters and the like, anything upon which

(Continued on page 18)

An Even Break

New Haven, June 1.

Panhandler touched a passer-by for the price of a bed. Man took out 25 cents, telling the hobo to call heads or tails. The touch artist won, and the donor remarked:

"I don't mind it as long as I get an even break."

PARIS FALL-OFF IS WORST EVER

Paris, June 1.

Biggest local depression in tourist trade here for the past several years is most obvious at this time in the closing down of another of one of Paris' oldest and most celebrated select restaurants, Voisin.

Recently, Paillard, equally renowned, closed its doors.

Foyot for the first time is using publicity and advertising. Ciro and Michodiere are announcing discounts in their prices of 25%, something which has never been done in the dignified history of these restaurants.

Poor business is driving the notorious rue Blondel joint to practice the crudest gyps.

Latest is to show the sap ordering wine a card listing three brands and later to produce a bill out of all proportion, alleging the wine served was better than that ordered.

Since refusal to pay would mean a row and an inevitable request to give out his identity, sap pays and walks, sorry he ever went in.

Air Meet's $37 Net

Omaha, June 1.

After taking in $29,326.78 at the gate for Omaha's three-day air meet recently, there was a net profit of $37.18. It was the first show of the kind anywhere in the middle west.

Despite the net, it's an annual affair that's going to stick. Plans call for a $50,000 show next year.

Phil Henderson, who managed, is now helping his brother Cliff, who is directing the national air races for Cleveland.

Necking Spy Doused

St. Paul, June 1.

Carleton college, religious college at Northfield near here, is agog over a night watchman assigned to necking spy duty by officials. He was thrown into a lake and nearly drowned.

Bern Roaf, the watchman, is seriously ill from the effects of the ducking administered by four youths he caught petting with sister students.

Female Impersonators En Masse Play as Show For School Children

Making the youth of the nation "pansy conscious," a company of Greenwich Village lads is playing the New England one and two-nighters. The leading boys in girls' clothing are Theodore H. Bird and Glynn T. Rye, calling themselves the Bird & Rye Producing Co. of New York and playing with reduced prices for school children.

Their play is called "The Womanless Wedding—"a musical burlesk in three spasms." At the Town Hall, Provincetown, Monday and Tuesday this week, the Messrs. Bird and Rye and their troupe of femme impersonators are playing under the auspices of the American Legion.

According to the Provincetown billing sheet, the boys are "all dressed as perfect ladies." Prices are 50c for adults and 35c for high school pupils. The bargain price for elementary school kids to see the boys impersonate girls at the Town Hall is only 20c.

Bird & Rye company carries its own fairly large list of principals, but the company in each town is embellished with recruits from the local group.

Something Different May Be Right, Says Carl, Jr., on Styles in Talkers

According to the views of Carl Laemmle, Jr., the most surprising thing about the pictures is the complete reverse on standards of production. The sure box office of 10 years ago is poison today. Money cleanups are those pictures which no right-minded producer would have attempted five or 10 years ago. Continuing the idea, he proffers the theory that today's box office will not be tomorrow's, and plans for Universal what has not been done before rather than what past performances indicate should be done.

This change the younger Laemmle finds not alone in the picture business, but is basic in the public mind, which seeks constantly for new ideas as witness the meteoric rise of miniature golf last year only to die off this season in favor of night baseball.

Styles of dress change more rapidly. Women rave over trick hats, lounging pyjamas or any sartorial novelty. Anything new in sports or games is immediately taken up, only to be as promptly dropped when a newer idea appears upon the horizon.

Sad Endings

Only a few years ago it was supposed that the gruesome was forever out. Sundry experiments along those lines were the reverse of happy. In the past season "Dracula," which only a few years ago was turned down with shuddering horror by several of the major companies, was one of the season's smashes, while the unhappy ending, once regarded as deliberate box-office suicide, is now accepted if the logic of the plot calls for an unfortunate termination.

Even slightly tinted morals—feminine morals—were frowned upon not long ago. The ladies had to be nice or they could not be heroines. Now it does not matter what the lady's morals may be so long as she is colorful and interesting, says Carl, Jr.

It is his belief that the current season will develop other new forms of production, which will most probably be derived from sources once regarded as impossible.

Universal, he announces, will be sensitive to the pulse of the patron and in a position to shift to the new style as soon as it may be discovered.

The only thing certain is that production cannot remain static. There must be change—novelty—or the appeal to the patron is lost. And novelty can come only from doing something which has not hitherto been done, either because it has not been thought of, or because it always has been regarded as forbidden.

Reno's 600 Turtles

Reno, June 1.

Turtle racing has been added to the gambling games.

Some 600 turtles were imported to race on a dance floor. The yokels bet their dough trying to pick the winners. It's hilarious sport.

THEME SONG FOR GANG FILM

Hollywood, June 1.

Arthur Lange and Earnest Klapholz, among the few active songwriters in Hollywood, are working now on a song for "Mad Marriage."

Helen Twelvetrees stars in the RKO-Pathe gang story, but someone else will sing the tune.

WEATHER

London, June 1.

Generally warm weather during the week, with the Naval and Military tournament at the Olympia twice daily and drawing well.

That's two alibis for poor theatre attendance.

Paris, June 1.

Springish and showery weather all week not helping show biz any, but pushing the Colonial Exhibition grosses.

Every one sees the advantage of being first, but few see the beauty of being content to be second.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

FILM CUTTER ELEVATED

U May Put Cahn in Regular Directorial Job

Hollywood, June 1.

Universal's "Up For Murder," with Lew Ayres and Genevieve Tobin, which had to go back for remaking and cuts, after Monta Bell had left the studio to join Par, is the avenue through which a U film cutter becomes a director.

Eddie Cahn, cutter, did so well in fixing up "Up For Murder" that Carl Laemmle, Jr., has decided to give him a directorship.

Cahn was offered direction of "Laska of the Rio Grande," based on the Frank Dupree poem, as his first, but the film cutter turned it, wanting his first chance at another story.

OAKIE MAY STICK IN, BUT BOW WASHED UP

Hollywood, June 1.

Jack Oakie is not wholly through at Paramount. He is working with the studio on some sort of plan to eliminate Wesley Ruggles and Al Rosen, both of whom have a claim on Oakie's contract. There's another agent also involved they would like to cut out.

Expected that some kind of arrangement will be made this week, now that B. P. Schulberg has settled the Clara Bow contract.

Miss Bow is really ill with a nervous breakdown. While Schulberg championed her, she being his discovery, her last grosses, especially those of "Kick In," which was deemed a testing point, prompted the settlement.

NEW SWANK CLUB ATOP N. Y. HOTEL—BOAG'S TRY

Newest try for a swank club is spotted on top of the St. Moritz hotel, a sort of off-shoot or continuation of the Embassy Club which folds over the summer. New effort debuts this week with 250 members. It is to be an all-year-round enterprise.

Gil Boag, formerly identified with class night places, is in charge, although there is an advisory board. No publicity sought or desired. Club has three floors in the hotel and two terraces. There are entrance and membership fees.

Club is to have nightly dancing and also to be open for luncheon and dinner.

THE BRITISH IDEA

Hollywood, June 1.

Those sensitive Londoners will have none of "Parlor, Bedroom and Bath" as a title. In their ears that's something like "Waiting Room, Bedroom and Lavatory."

Title change for England is "Romeo in Pajamas."

SAILINGS

June 24 (New York to Paris) Mr. and Mrs. Cecil B. De Mille (Bremen).

June 5 (New York to Naples) Gary Cooper (Saturnia).

June 5 (New York to London). Hassard Short, Albert Johnson (Olympic).

June 5 (New York to London) Gloria Swanson (Ile de France).

June 5 (Paris to New York), Samuel Putnam, Max Eisenstadt (Lafayette).

June 5 (Paris to New York), Mr. and Mrs. Arthur Freed (Leviathan).

June 3 (Paris to New York). Texas Guinan and Bunch (Paris).

May 29 (New York to Berlin) Curtis Melnitz, Ralph Scottoni (Bremen).

May 29 (New York to London) Irving Rapper (Bremen).

May 28 (New York to Berlin) Mr. and Mrs. Fred Lowenthal (Berlin).

May 27 (London to New York) Sydney Cohen (Ile de France).

May 27 (London to Montreal) Douglas Fairbanks, Mary Eickford (Empress of Britain).

WILL MAHONEY

The New Haven "Register" said: "Will Mahoney handled most of the comedy in Earl Carroll's 'Sketch Book' and was himself the price of admission. Time and again he carried the spectators close to hysterics with laughter."

Direction
RALPH G. FARNUM
1560 Broadway

WB-Fay Problem

Hollywood, June 1.

Frank Fay is a current problem at Warners with probability he won't do another for that concern.

Contract with the studio has several months to go with at least one more picture intended. This went cold after "God's Gift to Women."

Execs are now figuring whether to ask Fay to settle for cash or keep him on the loaning auction block.

RADIO KEEN ON LEGIT, RENEWS LATHAM

Hollywood, June 1.

That the legit bug is still buzzing around Radio Pictures is seen in the renewal of Fred Latham's contract. Latter was engaged by the studio to look after its legit interests when Radio took a flyer locally in that direction.

Since the ill-fated legit start, Latham has been looking over possible material for future stage material and has been coaching players in stage technique for talkers.

Renewal goes into effect in two months, when Radio is expected to start in legit anew. Meanwhile, he will summer on Cape Cod.

Film Girl Doubling in Reno, for $400

Reno, June 1.

Reports reaching here from Los Angeles indicate that Loretta Young, who married Grant Withers a year or so ago when they eloped to Arizona, is going to do a double act when she comes to Reno in the near future to act in a film, the "Merry Wives of Reno," to be made here.

Though it will not take six weeks to film the Reno scenes, it is intimated that Loretta plans to spend the six weeks here and $400 for a divorce decree.

Secretaries and Secs' Appeal In Relation to Studios' Authors

Hollywood, June 1.

Average film writer can stand for almost anything in a studio but a homely secretary. Story he must write can go against the grain and he still plugs on, but he is emotionally unattuned to any but a pretty girl around while manufacturing picture plots.

Something about an attractive steno, say writers, eases the plot into shape. The right gal will put a scribbler in the right frame of mind, they claim.

Pretty secretaries are common in Hollywood, but the writers usually get the pick of the steno school graduates. They are not even outshone by the private secs of the studio boss who usually are picked for efficiency as well as decorativeness. A writer's sec needn't be so efficient, as creation usually comes slow. All she has to have is patience and not mind the floor pacing, hair smoothing, chin rubbing or swearing undergone by the average author in pulling ideas out of the air.

Prettier and Better

Just how much a pretty secretary contributes to a picture's box office can't be estimated. Prettier girls mean better stories, the writers tell the head steno. And the girls like to work for the scribblers. It's easier than working with an exec.

Secs' secrets often help a writer along. One girl has learned by ear the footsteps of every man who might come into the office. With the door locked, the gal doesn't answer if the writer doesn't want to see a certain supervisor or exec. The knocker soon goes away.

One writer won't permit his sec to look at him while he is dictating. She is turned sideways, and if she glances around he starts threatening her. This writer, however, won't work with any other sec. Once she was sick and the high-priced scenarist sat at his desk and moped.

Writers become used to working with certain girls and sometimes refuse to create without them. It's a break for the girl, for as long as the writer wants her she has a job.

Most studios permit writers to have a sec work at home with them. Sometimes the writer works at night, and the studio will supply a sec providing the girl doesn't mind. Girl usually doesn't mind, as she gets credit for overtime hours, and is later allowed that time off.

One sec who has been dividing her time between two writers has had several offers of parts. Head steno always taboos screen tests, however, for the secs who have offers, for, if the girl should make good, it would interfere with the morale of the rest of the staff.

Head steno is the real boss and distributes the secs as she sees fit. If a writer starts any personal stuff he'll find a new sec waiting for him in the morning. The head steno has several low-temperatured girls who she can depend on to say "No" for the too amatory scribblers.

HUGHES WANTS BROWN

$7,500-a-Week Director Has Three More at Metro

Howard Hughes is dickering with Metro to buy Clarence Brown's contract. Director's contract with the studio calls for three more pictures before option time.

Brown's latest assignment, "Bugle Call," has been shelved indefinitely, with the chances that he will not be ready to shoot on another story for at least three months. In the meantime his present contract with Metro calls for a reported $7,500 check weekly.

"Bugle Call," on and off several times at the studio, was originally intended for Lon Chaney. After his death, Wallace Beery was assigned to the picture, with the studio later deciding that the story didn't fit Beery.

RKO-PATHE NOT SET FOR POLA NEGRI FILM

Hollywood, June 1.

Pola Negri's first picture for RKO-Pathe is farther off than when the star arrived here. The studio, and not Miss Negri, has turned down story after story, and to date still hasn't hit on the opening vehicle for the actress. "Dishonored Lady," now being considered, was turned down as sensational by the Hays office but with notations it could be used if certain scenes are cleaned up.

RKO-Pathe is admittedly in a spot on Miss Negri's first picture. Wide interest in the star, and because of her previous reputation as a dramatic player gained at Paramount, makes it compulsory for the first picture to be a wow if she is to continue as a star. Actress is anxious to start but is forced to wait patiently for that story.

BIG MONEY FOR RADIO ACT FOR RADIO TALKER

Hollywood, June 1.

Uncle Abe and David, a New England radio act, well known on the air in the east, have been engaged by Radio Pictures for a talker. It's said the team has received a $50,000 advance.

Jane Murfin is now in New York trying to sketch out a script for the picture.

Philip Lord, known as Seth Parker, is the best known member of Uncle Abe and David. He's a sort of aerial Charlie Althoff in the rube way.

Before going on the air Lord was a schoolteacher in New England. He has never appeared on a stage.

Borrows Miss Rambeau

Hollywood June 1.

Marjorie Rambeau, under contract to Metro, has been borrowed by Paramount for one picture.

It's "Silence," remake of the silent done by Cecil B. De Mille for P. D. C.

ROBERTI AND "MENDEL" DECLARED OUT BY PAR

"Mendel, Inc.," as a Paramount feature with Smith and Dale as leads, is off. The former legit comedy script didn't respond to talker treatment. Meanwhile, the stage team is under contract to Par for shorts and will hold to that until a suitable full-length yarn is found.

Another Par shorts player pointed for features but with the latter also temporarily off, is Lyda Roberti. She's now in the "You Said It" musical.

Perkins for One

Osgood Perkins, legit actor, left for the Coast Friday (29) on contract for Howard Hughes.

He goes into "Queer People" on a one-play with options.

2D HAND MAGS 3-10c

Louisville, June 1.

The first second-hand magazine store has cropped up here to give the public libraries a run for trade.

The thumbed mags are selling for from three to 10 cents. Includes all types.

Hollywood Believes Wall Street the Salary Cutter of Film Business

Hollywood, June 1.

Visit here recently of David Sarnoff plus the effect of salary cuts at Paramount, Warners and Universal, has finally brought the Wall Street shadow into the lives of every-day film workers. Previously Wall Street was a mythical spot which didn't bring a wrinkle into any man's brow except the boss who ran the studio.

Impression left by Sarnoff carried with it a breath of Wall Street. He was quickly spotted as a non-picture person, despite that he ran everything. Par's salary slash, coming from New York, was laid by film workers who don't get their names in the papers to machinations of bankers. U's wage cut, with Carl Laemmle, Sr., in the east at the time, also brought whisperings that the white-vested guys were behind the move. Bankers couldn't be blamed for the WB slash, but it happened anyway.

Hollywood hears plenty about the money street, but hitherto it's always been as far away as Japan. The dig has now gone home. The everyday studio employe thinks he knows what Wall Street is. It's a place where they trim salaries.

This personal contact with the banking gang has driven home just what Wall Street is, as the talk of stocks and bonds never did. Hollywood has at last found something that impressed it.

LOVE-HUNGRY HOME WOMEN

Film Critics Box Score

SEASON '30-'31

Key to abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), PCT., percentage).

CHICAGO

	PC.	R.	W.	O.	Pct.
DORIS ARDEN* (Times)	262	183	73	6	.698
MAE TINEE† (Tribune)	253	163	88	3	.648
ROB REEL‡ (American)	232	141	74	17	.608
GENEVIEVE HARRIS (Post)	227	136	67	24	.599
CLARK RODENBACH (News)	201	109	67	25	.542
CAROL FRINK (Herald-Examiner)	229	116	84	29	.463

*Muriel Vernon, succeeded Dec. 1 by Ellen Keene.
†Frances Kurner. ‡Hazel Flynn.

NEW YORK

	PC.	R.	W.	O.	Pct.
WILLIAM BOEHNEL (World-Telegram)	145	100	43	2	.689
IRENE THIRER (News)	243	159	84	..	.654
BLAND JOHANESON (Mirror)	243	154	89	..	.637
REGINA CREWE (American)	249	154	93	2	.618
JOHN S. COHEN, JR. (Sun)	222	134	84	4	.604
ROSE PELSWICK (Journal)	185	111	61	13	.600
RICHARD WATTS (Herald-Tribune)	152	86	61	5	.566
THORNTON DELEHANTY (Post)	200	110	78	12	.550
JULIA SHAWELL (Graphic)	219	113	84	22	.516
MARGARET TAZELAAR (Her-Trib)	98	48	43	7	.490
MORDAUNT HALL (Times)	230	119	68	52	.473
VARIETY (combined)	300	234	66	..	.780

(This score based on 306 new pictures)

Film Critics' Summary

Doris Arden ("Times") of Chicago and William Boehnel ("World-Telegram") of New York are the '30-'31 winners of "Variety's" Fourth annual tabulation of the two cities' daily newspaper picture reviewers' right and wrong guesses on the business ability of first run films. Their winning percentages are .698 and .689, respectively.

Boehnel is the first man to land on top among the New York critics since this score-keeping started. For the last three seasons the metropolitan girls have finished ahead, with second place each year the best the boys could do. In Chicago the femme "Times" film catcher recovered the honors for her sex that were lost to Clark Rodenbach last year.

The '30-'31 score is computed on a basis of 306 new first run films on Broadway from June to June; rated on box office accomplishment in the key cities before and after playing B'way. Included are the few films that chanced $2 engagements in New York this season. Last season's first runs on B'way numbered 81 less, or 225.

Chicago saw 286 first runs against New York's 306.

In their playing all over the country the 306 new pictures caught on Broadway classed themselves thusly: 58 hits, 137 moderate successes and 111 flops.

Excepting for a few individual improvements, the reviewing percentages both in New York and Chicago slipped considerably on the whole this past season.

The previous season's combined batting average for the New York reviewing bunch was .667. This time the same group skidded to a team total of .583, difference of 84 percentage points. Chicago's critics' .593 team percentage is 134 points lower than 29-30.

Two heads were better than any other one in Chi, for the "Doris Arden" of the Times is a composite of Muriel Vernon, who signed that name until Dec. 1, and Ellen Keene, who succeeded and retained the signature.

Hall's 52 No Opinions

A large increase in no opinions and critical evasions in both towns was marked by a new individual high record for side-stepping. Mordaunt Hall of the New York "Times" failed to render a yes or no 52 times, almost double the previous high of other years, and as a result landed at the bottom of the reviewing heap with .478.

The next highest number of no opinions was registered by Carol Frink of the Chicago (Herald-Examiner), 29. That Miss Frink also finished in last place in her group indicated the ill effects of indecision, as both recorded less outright errors than others who stood higher in the percentage column.

Irene Thirer's ("News") .654 on 159 hits out of 243 tries got her second place in New York, with the Chicago deuce taken by Mae Tinee (Frances Kurner) of the "Tribune," who dropped her star-rating system in the middle of the season and at the finish had 163 rights in 253 times up for .648.

Boehnel's .689 resulted from 100 rights, 43 wrongs and two no opinions in 145 chances, Arden's .698 from 183 rights, 73 wrongs and six no opinions in 262.

Saw 249 Talkers

The Chicago winner caught the most films, 262, and Margaret Tazelaar, New York Herald Tribune, the least, 98. Miss Tazelaar splits the Her Trib's film assignments with Richard Watts, who saw 152.

The hardest working N. Y. reviewer is Regina Crewe, "American," last year's box score winner, who caught 249 films this season to finish fourth with .618.

The Chicagoans individually caught or were credited with more films on an average, possibly through having less second string assistance.

Arden guessed right the most times, 183, and Miss Tinee second most, 163. New York's best was Miss Thirer's 159. Misses Thirer and Johaneson, whose papers' reviewing styles necessitate an expression of definite opinion apart from the body of the notices, were alone in not registering a no opinion.

"Variety's" staff percentage is .780, topping all the daily reviewers' scores, with this the first year "Variety" has not been behind one or more of the individual percentages. The .780 is for 234 rights and 66 wrongs out of 300 pictures caught.

Lowe, No Piker, Wants Pay Doubled to Six G's

Hollywood, June 1.

When Edmund Lowe gets through with Fox in September he will ask the industry twice his present salary or $300,000 a year.

That figures $6,000 a week straight. Present tab is $3,000.

RADIO FAN MAIL CALLS FOR PITY

Drab Town Maidens and Wives Write to Air Male Crooners and Entertainers — Lonesome Men in Isolated Spots See Their Ideals Only on Screens

FREUD IS RIGHT

What radio fan mail has disclosed above all else and what no one seems to recognize in the proper way is the enormous number of unhappy and affection-starved women over America.

Most of them, right in their own homes, and in the midst of what should be their normal environment are as lonesome and seemingly frustrated as the soldiers in an isolated garrison.

The majority of fan mail comes from women. The letters are written to crooners or other male entertainers who have seized upon the imagination of disconsolate women and brought to them the only bit of romance they are apparently capable of achieving.

It is pathetic, yet always regarded as a joke. Vallee's admirers are made fun of, Lew Conrad, the early morning crooner, is called "God's gift to the iceman." And the women who write letters to crooners or other entertainers are called dizzy. Most of them are sane enough. Anyone who reads the fan letters must be stirred by pity.

The letters, in the great majority come from small and undoubtedly dreary lonesome towns. The drab, unfulfilled and stodgy lives and environment of the writers are frequently unconsciously and unwittingly disclosed. The confidential, yearning tone of most letters is touching. All in all, they express most idealistic feelings.

Not Red Hot

Hardly if ever any of the red hot stuff the sniggerers at fan mail believe makes up the bulk of the outpourings. Single women are pathetically and decently indirect in their personal effusions for the most part. Married women send pictures of their children or tell of their domestic circle.

All True

Certainly all the recent literature and talk of the seriousness of unhappy or stunted love-lives that has been popularized lately, can find their proof in the radio fan mail. The psychologists seem to know what they are talking about. Pop Freud may be right.

Women aren't any dizzier than men, just because they make up almost the entire army of radio fans. Men don't write love-lorn letters to radio ladies because the radio reaches into the homes of America, into civilization where men can always have their fun, have their cake and eat it.

Men don't become fans because they don't have to. But in any army outpost, any engineering camp, any place where men are isolated, in Turkey, South America, Syria, China, and there's a bunch of love-lorn picture fans.

The forlorn soldier dreaming of an ideal woman has been always a touching figure in song and story. The average woman who is in the same situation exactly, it would seem, although she is at home, is the butt of everyone's humor.

It's a picture only the radio could paint.

Starring Jean Harlow

Hollywood, June 1.

Columbia has borrowed Jean Harlow, contracted to Howard Hughes. Col is to star her in "The Blonde Lady," one of the new season's pictures.

Plus Other Worries, Film Mob Now Troubled by High Yachting Cost

Hollywood, June 1.

A flock of picture people ga-ga over yachting have curdled on the nautical stuff due to salary cuts and are trying to get rid of the family scow.

Popular impression was that in order to emulate Lipton all that was needed was a yachting cap and a pair of duck pants. After they bought the boat the boys soon discovered that it ate up money faster than the stock market.

One picture player put $40,000 into a 75-foot yacht. It meant a lot of summer laughs for him, a chance to be hailed skipper by a crew of two and a membership in the Yacht Club.

Costly Hosting

Two months with the sea-going hack and the entertaining of friends, mostly lay-offs, chilled him and the boat was sold down the river. Operating between here and Catalina, a regular $3 round-trip jaunt, at $400 per, was the pay-off. And this did not include the ginger ale and ice.

Picture mob has been the prize chumps for the fast talking yacht salesmen who have peddled all sorts of junk boats for real dough. Anything with a new coat of varnish brought several times its worth when a picture celeb decided to go sea lubber.

Now they have mostly all got back their land legs with for sale signs on the boats, the nautical caps and the yachting club memberships.

HEARST-HOWARD

Legit Actor Succumbs To W. R.'s "Must Get" Order

Hollywood, June 1.

Before leaving for New York last week, William Randolph Hearst signed Leslie Howard, stage star, to a long-term contract to play opposite Marion Davies in a number of her forthcoming pictures.

Howard, who just completed "Five and Ten" and "Never The Twain" for Metro had signified his intentions to return to the stage and had refused a contract with Metro. Hearst after looking at the first cut of "Five and Ten" went after the actor with a "must get" order.

Understood that Howard, in addition to his acting, will coach Miss Davies.

$125,000, NOT 25, FOR 2 YRS. TO YOUNG COOPER

Hollywood, June 1.

"Skippy" Jackie Cooper asked $125,000 for two years (not the $25,000 erroneously printed by typographical error last week) from Metro but now is holding out for $20,000 a picture on a 10-picture basis, or $200,000 in all. Louis B. Mayer has brought his bid up to $114,000 and by the time this sees print the deal will probably be set.

Hal Roach controls the kid's contract which calls for $50 a week when idle and $100 weekly from working in the "Our Gang" series. Roach doesn't want to retard the youngster who has been in great demand among all studios since the Paramount smash film, although when approached by Warners and Howard Hughes Roach named $1,000,000 as the asking price for his share of the contract. However, so far as favoring M-G-M is concerned, that's because of Roach's past distributing arrangement. Understood he will also get a cut on Jackie's pictures.

"Oliver Twist" and "Penrod" are set for Jackie at Metro when and if he closes.

"Jeannette MacDonald" as Scandalous Book's Title

Paris, June 1.

Information here is that "Jeannette MacDonald" is to be the title of a novel soon to be published by an author who makes a specialty of novelizing scandals. One of his latest, having to do with Parliament, got him a beating from some of the members.

The situation regarding Miss MacDonald over here is peculiar in that the natives have that American legit and screen actress confused with another woman who resembles her to some extent. They refuse to believe that the actress is in California or was not over here.

A succession of stories have been used in the local press linking Miss MacDonald's name with various complicated social situations. One such yarn had to do with royalty. Publicity of this kind has been fairly consistent for the American girl, and it's one of those odd quirks that no one will believe the word-of-mouth denials from those who know the American actress.

Jeannette MacDonald is at present in Hollywood, where she has been for the past two or three years making pictures for both Paramount and Fox. She has not been abroad in that time.

Coast efforts have been made to halt the Paris stories concerning her, but evidently have been of no avail. The French, apparently, insist upon believing the mistaken identity contention on the theory that the truth of the matter is a hoax to quell undesired publicity.

DISC BEAUTY PLUGS GHOSTED FOR RADIO

Chicago, June 1.

Intimate complexion chats recorded on radio discs for the Alice Corry brand of skin preparation has ghost voices doubling for Evalyn Knapp, Marian Marsh and Joan Blondell, all of the Warner Brothers constellation. Tie-up effected by National Radio Advertising, Warner subsidiary.

Others from the show world due to tell their beauty secrets by way of the Corry disc broadcasts are Ginger Rogers, Norma Terris, Dodge Sisters, Mary Lawler, Beverly Bayne, Odette Myrtil, Evelyn Waddell, Edith Broder, Helen Gilligan and Maria Kurenko of the Chicago Opera. No doubles used for any of the latter.

Although the discs are made in New York, their broadcasting will be limited to stations in the middle west for the time being.

Same outfit started out with the idea of tieing up New York and Chicago society names on the ghosting plan, but found the cost too high.

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Shubert Bond Interest Due June 15, With Speculation Over Payment; Price Near $10 Gets Wall St. Talk

Wall Street is wondering as the interest payment on Shubert Theatrical Corp. bonds outstanding, and amounting to something like $190,000, falls due June 15. This and other commitments on mortgages, leases and rents for dark houses are cutting a wide swath into the Shubert situation.

The sale of their 50% interest in five London houses as currently negotiated looks not to have helped the Shubert situation much, with perhaps a million to be realized from that sale, if and when.

The interest money due is on the $6,360,000 debentures, which mature in 1942. Before June 15, the Shubert board meets to decide about it. Even if not right then, the amount can swing along for 30 days after June 15.

The attitude on the interest situation is the usual Wall Street outlook, when bonds sell around or below $10. The Shubert bonds have been below $10, although lately slightly above that figure.

Even what may happen to the Shubert Corp. if the interest is defaulted is a matter of conjecture. The better judgment of insiders is that a change of management might be effected through a default. That's not certain.

Pooling

The biggest blow to the Shuberts currently besides the bad legit season, was in the failure of negotiations with Erlangers. Latter situation besides also was infoed as needing pooling. In some quarters it is indicated that this pooling may be swung later when and if a change in Shubert management may be effected, or by the Shuberts, Lee and Jake, as individuals.

The Shuberts still control, lease or own around 80 theatres. Their holdings this way by their fiscal statement of last year were face valued at $24,360,282.

Several of the best situated Shubert houses in New York remain owned by Lee and Jake, personally, it is said. Among these are the Shubert, Imperial, 44th Street, Broadhurst, Barrymore and Winter Garden.

BUSTED COAST BANK PAYING 1ST DIVIDEND

Hollywood, June 1.

A windfall for the lay-offs and outcas is the 15 and 20% dividend the floppo Bank of Hollywood will declare today.

State bank officials will send out checks for 15% on commercial accounts and 20% on savings, as the first installment of liquidating the bank's assets.

Its closing last Dec. 6, coupled with the Guaranty Bldg. & Loan, a somewhat allied bank, dented plenty of the picture bunch.

Metaxa at Liberty

An import with a doubtful future is Georges Metaxa. The Roumanian actor came over for one picture for Paramount with the usual options. The one picture is done but options are still options.

Metaxa played the lead opposite Claudette Colbert in "Secrets of a Secretary" at the Astoria studio. For a second assignment he was to have gone west for "Rose of the Rancho." With "Rancho" off the Par schedule, Metaxa was notified that in the meanwhile Par hasn't a spot for him.

Par changed its mind about a name switch for the Roumanian lead after deciding to call him plain Metaxa for the "Sec" release. The Goerges is on the front end again.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Salsbury, Lasky and Job

Henry Salsbury, in contradicting a report of last week in "Variety" he is slated to leave Paramount's story department, stated:

"I was placed here by Jesse Lasky and I expect to remain as long as he does."

Salsbury has been with Par for several years. It is very possible that if Lasky remains the production chief of all Paramount productions, Salsbury will also continue.

2-WAY WRITERS NOW FAVORED BY STUDIOS

Hollywood, June 1.

Writers who can direct and directors who can write are being favored by producers now as one of the means of economy, currently the chief topic around all studios.

Old type director who bragged that he never looked at his script is a thing of the past. Producers now favor a personnel who can both create and get their stuff onto celluloid.

Paramount checked up over its last year's product and found that some of its best came from the two-way men. Par is strongest for this departure. This studio plants the elevation of several of its writers to the writer-director berth, starting with Lloyd Corrigan, who goes two ways on "Daughter of the Dragon."

"Be a Picture Critic" Now Newest Come-On Racket in Hollywood

Hollywood, June 1.

"Be a motion picture critic" is the newest come-on to add to the long list of "be-a" gimmicks, beginning with detective and following the whole course through piano playing to screen writing.

Present advs are plainly enough stated, but any day one can expect such phrases as "They thought I was a dumbbell until I showed them my review on 'Blood Red Passions,' then I was the life of the party."

Latest come-on is being used by one of the heavy flock of Hollywood screen publications. Adv. in a local daily asks for a woman of refinement, good looking, who would like to review pictures for a living. Gag is: "must be willing to invest in the publication."

Same publication has used similar methods for several months. Would-be reviewer coughs up anything from $500 up, draws no salary, and soon finds herself out in the cold, with lots of pleasant experiences, however. Hob-nobbing with the celebs at previews, but that's all.

Paper has caught several chumps by the "be-a" method in the past few months.

Denverite Claims Rights To Film Cartoon Systems

Denver, June 1.

Claiming that most of the companies now making animated cartoons are using a system invented by him, and for which he has patents, Waldo J. Conkie, organist, has interested several Denver men in backing his claims for a settlement.

At first Conkie synchronized song films, later turning to cartoons.

Harry E. Huffman, president of the Alladin Theatre Corp., leaves for New York Thursday (4) in an attempt to make settlements with a number of producing companies, alleged to infringe on Conkie's patents. Several picture company reps have been in Denver within the past year talking with Conkie, with the latter holding out until he got all his angles and tieups arranged.

NICK LUCAS

Now playing for Publix, this week, May 29, Metropolitan, Houston, Texas.

The New York "World" said while at Palace, New York:

"Hereby report, however, that Mr. Lucas was received with tremendous enthusiasm, that he is forced to give four encores."

Direction: Leo Fitzgerald, 226 W. 47th St., New York

WM. MORRIS DECORATED

Made Honorary Officer by French Government—Substituted Service

An unexpected announcement reached William Morris, yesterday, in an official cable saying he had been decorated by the French Government as an Officer de l'Instruction Publicque, in recognition of his work in behalf of International Amity.

In Morris' absence, the decoration was accepted by Abe Lastfogel in Paris at a luncheon, given May 30, at the Hotel Crillon, in the presence of members of the French cabinet, officials and a gathering of theatrical and literary notables.

PAR-UA RIALTO CLOSES FOR 6 WKS.; NO FILMS

Rialto, New York, closes for six weeks tomorrow (3) for the first extended dark period in the theatre's record. With both Paramount-Publix and United Artists having 50% of the house, neither firm has pictures on hand to go in, and the shortage is the reason for closing. Putting the lock on gives "She Wolf" (U), the current film, but one week at the theatre.

The Rialto is considered the best rental per front footage amusement site in the county. Trade has long deemed the 42d and 7th avenue spot the top show location of the world. This closing actually marks the second time the house has been dark, though the previous instance was only for four days between pictures. A stage and cooling system was installed after hours in order not to interrupt the grind.

Sally Rand's Act

Sally Rand has deserted films for vaude. She opens for RKO at Flushing, L. I., June 6 with three boy dancers.

Miss Rand has been free lancing in films.

Film Printing Patent Ownership Given DeForest in Final Decision

General Talking Pictures (DeForest) is literally declared in control of all sound and talker film printing methods by right of ownership of a DeForest invention on film printing which the U. S. Court of Customs and Patent Appeals, in Washington, ruled last week to be original and prior.

There is no appeal from the decision of this court, as it is the tribunal of last resort in all cases involving patent priority and invention.

It is only second to the question involving basic talker patents, now pending before the courts.

Royalties may be involved are accrued over a period that may extend to the advent of talkers or before and keep going for the next 17 years when and if a patent is issued to DeForest.

This patent, however, must be issued when and how G.T.P. (De Forest) presents it, with the present ruling declaring the DeForset invention tantamount.

Matter of Employee

The decision resulted from the suit of Dr. Lee DeForest through G.T.P. against Freeman H. Owens, a former cameraman and employee of DeForest, who claimed the invention. It has been pending three years, during which time the lower patent tribunals upheld Owens as against DeForest. It was the latter's contention and upheld by the court of final resort that Owens got his idea for the invention from De Forest and while working for the latter on such invention. Under the law, therefore, DeForest is declared the master of the invention.

The basic importance of the case is that it involved, according to court language, "originality rather than strict priority of invention." But both are included.

This case by its decision reaches out now to focus attention on a similar suit involving another patent in the case of G.T.P. (DeForest) against Fox-Case. There the situation of employee and employer, as between Case and DeForest, is also claimed. The Case patent, however, involves a light used in talker projection.

This suit is pending in the Federal Courts in New York.

DeForest was represented by the law firm of Darby & Darby.

Film laboratories are hardest hit by the decision.

Shutters for Woods

Chicago, June 1.

Johnny Jones closed the Woods theatre, loop grind spot, Saturday (30).

Grosses fell off badly in the past few weeks, sending house far into the red. It lacked suitable film product. Will reopen late in August.

Jones took the house over last November and made money from the jump, though depending wholly on spot buying.

RADIO RETURNS UNCHECKABLE FOR THEATRES

For show business radio can only supplement daily newspaper type and particularly in times of depression expenses incurred on the air are needless.

Paramountites make this observation in substantiating the company's cancellation of all air maneuvers.

Proof of the uncheckable qualities of the air were tested, it is now revealed, when Paramount used its weekly national half hour for two months on a ticket selling drive.

That drive on the air cost Paramount slightly over $20,000. In return less than 100,000 ticket stubs were submitted, it being part of the campaign that listeners who sent in a single Publix seat stub would be sent by return mail a photograph of their favorite Paramount star.

Paramountites fell that in an immeasurable institutional way the radio is okay—only, how much, where and when, they admit there is no way show business can tell.

Agents Advise Actors Not to Cut Salaries For Picture Studios

Hollywood, June 1.

Taking the threatened enforcement of salary cuts for people holding contracts at Warners, Paramount and Universal as an opportunity to fight back at the studios, which have lately restricted their privileges, the agencies are making it plain they will not permit their clients to take the reductions. As the first step they have notified clients not to talk wage slashes with studio execs, and to let the agents do the bickering.

One of the large agencies, which has 80% of the contract writers, players and directors at one studio, claimed it would tie up production by making its clients walk off the lot if that studio tried seriously to put the cuts into effect.

Act as Though Still in Show Biz, Chi Dept. Store Press Tells P. A.

Chicago, June 1.

That picture and show business experience counts for something in the commercial world was verified last week by the swift manner in which the Publix-B. & K. advertising staff let-outs were grabbed up by department stores, clothing outfits and similar firms. In every instance it was the show business experience that was wanted.

Perfect example seen in the hiring of Milt Levy by the Hub store here. Levy had done several tieups with the Hub clothing store when he was at B. & K., and when Publix economy let him out last week the clothing mob immediately placed him at work.

But the most interesting aspect of the entire affair is the advice given Levy by the president of the clothing store. President told him to consider he's still in show business, and to write the same sort of copy for cloaks and suits as he did for hot love flickers. President wanted words like "colossal, greatest values on earth; for the first time in the history of clothing business," and in the general sweated tenor established by show business.

Thus, while show business is striving to become more and more dignified and ape the haughty commercial companies, these commercial firms are looking over their shoulders and trying to take a tip from show business.

German Legit Arrives, but There's Nothing for Her

Hollywood, June 1.

Nora Gregor, German legit actress, brought back from a leave of absence in Berlin by Metro, returns to find nothing for her. Reason is Metro's abandoning local direct shop foreign production.

Company has engaged an English tutor. If Miss Gregor learns the language it will give her domestic assignments. Otherwise, her contract will be settled.

Walter Hasenclever, German playwright, now on leave abroad, had his Metro contract settled in Berlin.

Frank Davis, supervisor on French and Spanish production, was transferred to Harry Rapf's production division, and Thomas Kilpatric, assistant supervisor on foreigns, is out.

U Switches Remarque Yarns as Economy Move

Hollywood, June 1.

Somewhat scared by the $400,000 production budget on the new Erich Maria Remarque novel, "The Road Back," Universal is shifting another story by Remarque ahead of "Road." Latter is being deferred until later.

It's titled "Fate," which Ernest Laemmle will direct.

JOYCE-SELZNICK MERGER

Hollywood, June 1.

Practically set for Frank Joyce and Myron Selznick to merge their agencies into one common holding company.

While both are presently partnered, each agent also maintains separate corporate agencies for specialized handling, resulting in inter-office competitive bidding.

TWO COS. DECLARE NO CUT

Harley Clarke Sticking as Fox Pres.—Declares Himself Finally

Harley L. Clarke will remain in the show biz. It's by his own decision and because he likes it.

This decision comes close after recent indications which pointed to the probability that Clarke might retire from active operation of Fox Films.

In the plainest of outlooks, Clarke is taking to his job with the admitted knowledge that his personal and active experience in show biz has been limited. After a year's close observation of the film industry and its allied fields, however, he feels he can look filmdom's leaders straight in the eyes and ask them all:

"What is experience?"

Clarke has his fighting clothes on. As he begins fully directing Fox operations this week, that company is looked by insiders to undergo certain tightening in spots. Clarke admittedly is not a politician. His policy, so far as can be gleaned, will be to supervise Fox activities in full. It is inside that Clarke is now arranging his other interests outside Fox so that he may devote all or nearly all of his time to Fox in the future. It's certain that all politics will be thrown out, and that any aggrandizement of particular individuals at the company's expense is bound for the skids unless and where actually warranted by conditions.

Downtown and among the bigger film heads, knowledge that Clarke is beginning to take full charge of Fox is looked upon as a good omen. As the leaders who have queried take it, Clarke's decision to stick pulls the Fox company out of the woods.

Several deals now pending one way or another but which were held up owing to the Clarke uncertainty, are more than likely to be completed and, in a general way, inter-company relations that were somewhat reluctant are swinging to.

Gang Films Okay While There's Demand for 'Em, Says Laemmle for U

No matter what any of the other producers will do, Universal is committed to gangster pictures as long as gangsters are a part of national life, get front-page prominence and there is a demand for gunman argosies from the screen. This is the decision of Carl Laemmle, Jr., producing chief, who promises at least three such stories on the new program.

Two of these will be "Homicide Squad" and "Baby-Faced Gangster," latter with Lew Ayres. There will also be a third, with Ayres, sold as undesignated.

I. H. RUBEN DIES FROM HEART, LIKE PARTNER

Minneapolis, June 1.

Four months after the death of his former business partner and pal, M. L. Finkelstein, from heart disease, I. H. Ruben, who, with Mr. Finkelstein and William Hamm, owned and operated a large circuit of Northwest film theatres prior to its sale to Publix nearly three years ago, passed away here yesterday (31). He had been in ill health the past year, but death, caused by heart failure, came suddenly.

Mr. Hamm is now seriously ill.

A son of the deceased, Edwin Ruben, is divisional director for the Publix Northwest circuit.

The P. & R. circuit of theatres had been in successful operation for 15 years before its disposal to publix.

After the sale to Publix, Mr. Ruben retired.

Crossing Aimee

Los Angeles, June 1.

Aimee MacPherson is quite upset because some wise guy beat her system of "pin your contribution on the rope," which figured to eliminate coins and bring only greenbacks. Sunday a fellow put a dime in an envelope and pinned it on the rope.

Was she angry?

UNDERSTANDING BY RKO-PAR: NO POOL

Chicago, June 1.

RKO and Publix have reached an understanding concerning the operation of their houses in South Bend, Sioux City, Des Moines, Omaha and Davenport. These are the only cities now involved of the original list proposed for pooling between Publix and RKO. The present understanding is not a pool.

There is nothing in writing between the circuits on their co-understanding for the towns mentioned. It's probably the first verbal deal of its kind ever put through.

The intended outright pooling of these and other RKO-Par houses was blocked when the attorneys for the two companies advised against it.

Present agreement as reached will go along for a year it is said, when comparisons will be made by the circuits in the operation by each. Meantime it is reported the stage policy in one or more houses may be shifted or in some towns a house or so closed. No information as to what policies or houses.

Report is that the first plan of RKO taking care of stage bookings and Publix attending to picture bookings will be followed under the understanding.

South Bend, June 1.

State (Publix) and Granada (RKO) both close June 6. Vaude is departing from the RKO Palace for the first time in nine years.

Palace continues on a straight picture policy with T. R. Earle replacing Andy Roy as charge de affaires. Latter has been transferred to Cedar Rapids.

U's 3 on B'way

Planning to hold "Seed" for a fourth week at the Rivoli, the fourth starting Friday (5), Universal figures to get approximately $105,000 out of the run. Picture originally went into the house on a week-to-week basis, Publix not guaranteeing theatre for any particular period.

With "Seed" at Rivoli, "She Wolf" at Rialto and "Up For Murder, at the Globe, U has three pictures currently on Broadway.

U as a distrib is without a New York house.

Fox's Cycle

Hollywood, June 1.

Looks like a naughty-naughty cycle at Fox. "Bad Girl" and "Wicked" started production this week and "The Brat" is on the line for next Monday.

Latter is from Maude Fulton's play, a Nazimova silent in 1919. Sally O'Neill gets the Nazimova part.

John Ford will direct "The Brat," then going to the UA lot to do "Arrowsmith."

RKO AND FOX-WC ASSURE STAFFS

Hiram Brown and Oscar Oldknow Announce in Respective House Organs Salaries Will Not Be Reduced, but Operating Expenses Must Be Trimmed

EXCESS ELIMINATIONS

Staff people of the RKO organizations are in no danger of a salary cut at present. This is in accordance with a report that Hiram Brown is about to issue an announcement to that effect in the RKO house organ, "Voice of the RKO." It may appear in the current issue, published in New York.

It is the report that Brown has expressed himself the present business condition of RKO warrants no such extreme step. It is also stated the RKO pres doesn't believe in a salary cut as the most economical method; instead, the report states he prefers measures be taken to reduce overhead wherever possible, which includes an excess of personnel if located.

In accordance with the latter, it is said the RKO departments are surveying themselves to reduce the working forces, with salary remaining as is for all staying.

That the Brown opinion is that no condition at present as seen by RKO to warrant wholesale salary clip is in line with the optimistic speeches made by Brown and David Sarnoff to RKO groups in Los Angeles recently. Sarnoff repeated about the same remarks to an RKO meeting at Portland, Ore.

Los Angeles, June 1.

There will be no general salary reducing in the Fox-West Coast organization, according to Oscar S. Oldknow, but every employee, and especially theatre managers, are being called upon to help in the most widespread money pinching ever practiced by the circuit.

Wage cuts are unlikely unless the present economy moves do not save the amount expected. Orders have been sent out for a paring of employees, with managers told to keep only those necessary. That lets out many assistant managers. Department heads and division managers were told the same thing.

Assistant managers are being asked to double as treasurers. Doormen, ushers, janitors and right down the line are to be let out wherever possible.

First to go, said Oldknow, are those who don't effect the expected economy. Managers were told to lower the nut on their houses at least 10%.

Methods by which managers can save, and also the statement of F-WC's drive for economy, were contained in an issue of "Last Word," the chain's house organ. Economy list took in everything from cutting off minor execs, such as treasurers, to dispensing with the handy man and having an usher nail down the loose carpet. It takes in every factor of cost in operating a theatre.

Must Save More

F-WC starting today is running its chain at a reduction of $125,000 per week over what the cost was at the same date in 1930. This saving is not enough, according to Oldknow, and the chain must cut down in expenses proportionately to the drop in grosses.

In the "Last Word" he made his stand clear. The statement read "Your budget can be reduced and revised by you—or someone else."

The general economy drive is starting now over the circuit, with managers to report in a month on how they are saving the 10%. General feeling is there will be no salary slashing, as Harley Clarke is reported here as thinking of this only as a finality. It is being used more or less as a stick to get employees in back of the economy thing, it is thought.

No for Columbia

Chicago, June 1.

Joe Brandt, president of Columbia, at Col's sales convention at the Congress hotel, made a flat declaration there will be no wage slashings within his organization.

He stated other means of economy can and should be adopted by the picture industry.

Studio Execs Seem to Oppose Pay Cuts to People Under Contract, But for Paring Down Personnel

Wurlitzer's Good Sign

Jim Ryan says the Wurlitzer business for the past three months showed a consistent advance over the same three months of 1930.

In March Wurlitzer's did 12½% more than in March of last year; in April the increase was 3½%, and in May 25%.

The abnormal increase in May is attributed by Ryan to a bad May of 1930, but in line with the other two months otherwise.

Wurlitzer's is the big musical house, wholesaler and retailer, with branches all over the country. It is indirectly allied with the show business through its organ selling department.

INDEPENDENTS CHANCE FOR CHEAP FILMS

Hollywood, June 1.

Several of the major producing companies are flirting with independent producers for pictures on the current year's program, as a means of filling the slate with cheaper made product.

Back of the plan of these majors is a means to get a part of the product, which of necessity will carry a lower nut, due to the absence of heavy overhead, such as carried by the larger studios.

It's another move on the part of the studios to introduce old man economy. Also, as one producer explained, to show their own help that pictures should be made much cheaper than at present.

In connection with the new move there's joy on the independent lots that until a few months ago were almost ghost cities. But the joy is no heavier in comparison to the gloom on the majors where salary cuts, axe swinging and unpleasant prospects are the principal topic of conversation.

Majors are figuring on $50,000 top films from the independents, in contrast with their own product, costing from $150,000 up.

ACTOR ROBBED OF 20c AND BADLY SLUGGED

Hollywood, June 1.

Gardner James, actor, due for a test today (1) for Universal's "Homicide Squad" was slugged the other night when emerging from the Mirror theatre in the heart of Hollywood. He was robbed of 20 cents—his sole capital.

James was expecting his first picture break today. He is now in Hollywood Receiving Hospital with a possible fracture of the skull.

Hollywood, June 1.

Despite home office orders, studios are fighting against the percentage salary cut proposition and, instead, are substituting a paring-to-the-bone retrenchment as a means to comply with economic mandates. Cutting the overhead by eliminating deadwood and extraneous personnel is the local solution as the studio solons see it.

As a result a studio like Warners, which announced a drastic cut from the home office, via Harry M. Warner, is on the fence, not knowing whether Jack L. Warner's local attitude opposing studio cuts will be okayed east. Others think that Jack Warner's formal statement opposing the cut to be a gesture, and that the home office rule to percentage cut everybody will go.

William Koenig, studio manager for both the Warner and First National studios, called department heads together and assured them that there would be no cuts. This was a sequel to Warner's announcement.

That the percentage thing isn't feasible in many cases is explained by 55% of the studio manpower being union labor. Local union states that contracts with the studios, expiring Nov. 25 next, binds them to so many grips, electricians, laborers, et al, on each set. Only way to chop that is being taken advantage of by the studios already through curtailed production.

Contract Personnel

Another 25% of the studio's personnel comprises contract people, players, writers and directors. These obviously can't be cut legally, but those not wanted are being let out at option time, in line with the general chopping down.

The remaining 20% are department personnel, stenos, assistants, sub-execs not under contracts, et al, and they, too, are being pruned.

Meanwhile general meetings called by all studio heads urge their respective department heads to hew to the bone, but are assuring them of no salary cuts. These were called by Louis B. Mayer, Joseph I. Schnitzer, Charles R. Rogers and Jack L. Warner. The latter, preceding Koenig's pow-wow, issued formal statements that there would be no salary slashes. This varies from home office understanding in the east.

Mayer's idea is for a cut of overhead at the production source, taking in everything in between the purchase of a story and up to actual production. He believes that's one way of realizing this.

Schulberg Opposed

In the absence of B. P. Schulberg, who went east to Denver last week to meet Sid Kent, Mike Levee stated that he thinks Schulberg will influence Kent against percentage cutting of contract people.

General attitude of contract holders is against playing ball with the producers, regardless of their own economic problems.

Studios generally are holding as much production in abeyance over the summer, asking 40-in-52 week contract people to take all of their 12 weeks' "vacations."

Par-Columbia Conferences

Although repeatedly denied any deal is on between Paramount and Columbia, it is known that the two companies are in conference.

There is no clear angle as to the nature of the deal, but one angle also denied, is that Par may buy Harry Cohn Columbia control. The other angle is a circuit booking franchise. With control it could have Harry Cohn, Columbia's producer.

Disheartening Downward Glide Of Stocks, Including Show Cos., Keeps Up with Few Exceptions

Another week of the disheartening downward glide of all stocks, including those in amusements ended yesterday (1). Despite the new lows along the line of amusements, only Warners showed a slight gain. Rest for the week had slid off, in small lots, but plenty considering the lows they have reached.

Only a short while ago, when U. S. Steel was around 130, it was predicted that Steel might reach 100. Others said it would go to 80, and were decried. Yesterday it touched 85. While Steel and other grade commercial issues like it keep on the tobaggan the others slip along in ratio.

WB shifted up around one point, but had reached higher than its closing yesterday during the end of last week.

RKO, a non-dividend payer since formation and with no radical change in its physical construction or operation, has gone along with the other sliders. RKO yesterday reached 11½, another drop of 2 points on the week winding up then.

Paramount made no decided change, still in the early 20s, but Loew's bumped off a couple of points to around 37. Fox held about the same. Its rally yesterday did not hold up.

That there's no outside market for stock buying seems to be the main

(Continued on page 22)

HAYS ON WORDS ADVERTISING AND TITLES

When is a title a bad title, and when is an advertisement a bad advertisement?

Members of the Hays organization have decided that, despite all the codes governing both situations, they don't qualify as judges of their own work. So, Will Hays will write a brief any time the issue comes up.

Hays has only the regulation broadly coded as "salacious and indecent language" to go by. There are no particular words. There are no combination of words. No one in the picture business has attempted to compile a glossary of what not to use.

If it doesn't sound clean to Will, it just can't be clean.

Hays, however, isn't proving a tough taskmaster in regard to the use of words in advertising, at least. During the past six months he hasn't turned back more than six advertising lay-outs on as many features.

As to the number of titles that Hays has rejected, that's an organization secret. Even the office boys over there don't know the gross.

Par Not Releasing French Version of 'Lieutenant' Now

Indie bookers of foreign talkers around New York having learned that Par has completed a French talker version of "The Smiling Lieutenant" with Chevalier and Claudette Colbert, under Lubitsch's direction. They are firing away at the Par foreign office for booking privileges.

Looks like the film was undertaken quietly by Par with the aim being to give the American talker now at the Criterion, New York, full play before letting the cat out of the bag.

What has egged on the indies is the point that Chevalier and Miss Colbert are of French descent.

Par hesitates to release the French version in the States, as it might effect the American version to some degree at the b. o.

PAID AD TESTIMONIALS

Washington Wants Them So Designated—Health Ads the Bane

Washington, June 1.

Possibility of leading business advertisers utilizing the testimonial system of advertising being compelled to indicate in their ads that such testimonials have been paid for, looms for the country's biz as the Federal Trade Commission swings deep into its present investigation of that form of advertising.

Insiders and big business minds are on the frame that this can be accomplished only through a court decision. Probability of a test case being fixed for that purpose is now the item of discussion among the chiefs in Washington.

From the government angle the big objection comes in the so-called "health" ads. These are the brunt of the commission's objective as they involve the well being of every reader of advertising anywhere in the U. S.

Social Distress

The uncertainty that prevailed last week seriously upset the social plans of Par's contract players now in the east.

Freddie March had signed a six months' lease on a home at Great Neck, L. I., before the blow-up and is now reported figuring how to square that one in case of a forced move.

Miriam Hopkins applied for leave of absence to make a coast trip, but was advised by the eastern studio to stick around and await developments.

The Ned Marins had barely settled themselves east, with their Malibu Beach home on the coast rented for the entire summer.

L. A. to N. Y.

Morrie Ryskind
William Randolph Hearst
George Mauloy
Gary Cooper
Norman Foster
Mrs. Edward Sedgwick, Jr.
Pearl Harper.
Marian Davies

1st Runs on Broadway

(Subject to Change)

Week June 5

Paramount — "Vice Squad" (Par).
Roxy — "Daddy Long Legs" (Fox).
Capitol—"Never Twain Shall Meet" (M-G).
Globe — "Lover Come Back" (Col).
Rivoli—"Seed" (U) (4th wk).
Strand—"Lady Who Dared" (WB).
Mayfair—"White Shoulders" (Radio).
Hollywood—"Svengali" (WB) (5th wk).
Winter Garden — "Maltese Falcon" (WB) (2d wk).
Central Park—"Tabu" (Par) (13th wk).

Week June 12

Paramount — "Women Love Once" (Par).
Roxy — "Daddy Long Legs" (Fox) (2d wk).
Capitol — "The Prodigal" (M-G).
Globe—Not known Monday.
Rivoli—"Night Angel" (Par).
Strand—"Big Business Girl" (WB).
Mayfair — Not known Monday.
Hollywood — "Chances" WB).
Winter Garden — "Maltese Falcon" (WB) (3d wk).
Central Park—"Tabu" (Par) (14th wk).

$2 Pictures

"Smiling Lieutenant" (Par) (Criterion) (3d wk).
"A Free Soul" (M-G-M) (Astor) (June 2).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (35th wk).
"Foersterchristl" (Transocean) (German) (Belmont) (7th wk).
"Le Million" (Tobis) (French) (Little Carnegie) (3d wk).
"Der Grosser Tenor" (Ufa) (German) (Cosmopolitan) (2d wk).
"Versuchen Sie Meine Schwester" (German) (Warner's) (5).
"Danton" (German) (Cameo) (5).
"Five Year Plan" (Amkino) (Russian) (2d wk).

FN TRADEMARK REMAINS AS IS

Under no circumstances, governmental or otherwise, will Warners relinquish the First National trade mark.

Executives stressed this yesterday, saying that the FN name was its biggest asset in the First National transaction.

Reports to the contrary started unofficially when the Brothers first commenced skeletonizing FN and bringing it directly under the Warner banner.

COLE BROTHERS

A quotation by Mark of "Variety," May 27, while playing the Jefferson Theatre, New York City: "Cole Brothers, singers, dancers, banjoists and gag exchangers, had a nice spot and made the best of it. Their harmony holds them up. They were a hit at the Jefferson."

Now playing RKO theatres.

Direction
HARRY A. ROMM, Palace Theatre Building, New York City

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Paramount's added "The Man with the Red Hair," Hugh Walpole novel-legit shocker, to its material supply.

Too Weak for Marilyn

"Lady from New Orleans" shelved by Warners as too weak for Marilyn Miller.

U's 1932 Chi Fair Film

"Massacre of Fort Dearborn," story based on Chicago's early history, will be made into a picture by Universal and released during Chi's world fair in 1932.

Too Many Femmes

Preparation of Ruth Chatterton's "Stepdaughters of War" has been postponed six months. Too many femmes connected with the picture believed to be reason Gary Cooper begged off playing the lead.

Sid Grauman's Deal

Belasco & Curran who had coast rights to "Man in Possession" turned them over to Sid Grauman for local production at the Mayan. Douglas Fairbanks Jr. has a lead. B. & C. had no available time.

Par's Double Suit

A three-way suit is on between Paramount, Tom Douglas, under contract to Par, and London claimants to whom Douglas assigned two-thirds of his income. Actor wants his $1,200, which Par has tied up in New York.

Radio's New Supers

Pandro Berman, formerly assistant to William Le Baron, and John Burch have been promoted to supervisor berths.

Mary Brian Idle

Mary Brian has been replaced by Peggy Shannon in Par's "Silence," leaving nothing for Miss Brian before her Par contract concludes.

Bergerman's First U Feature

Turning associate producer, Stanley Bergerman, head of U's short department, will handle "Nice Women" as his first feature.

Ben Bard in F. & M. Idea

Ben Bard is first of picture names which Fanchon & Marco expect to feature in Ideas. Unit will be built around Bard as m. c.

A. P. Breezes In

A. P. Waxman, RKO-Pathe's publicity head, here from New York for conferences with Charles Rogers and Phil Gersdorf, studio p. a.

Korda-Biro Set Abroad

Word reaching Hollywood tells of two local boys making good at Paramount's Joinville studio. Alexander Korda has been made a producer and Lajos Biro, former writer, head of the scenario department.

How Roach Lays Off

New layoff system at Roach studio will have studio close every sixth week.

With only two features working last week, Fox now has four in "Merely Mary Ann," "Plutocrat," "Bad Girl" and "Wicked."

Tiff's Horror Film

Another horror yarn set, this one being Tiffany's "The Monster Killer," original by Scott Darling and Frank Strayer.

U Scraps Gang Film

"Baby-Faced Killer," gang story, has been shelved by Universal. "Homicide Squad," another gang story, will get a new cop angle.

Eric Hatch replaced Joe Farnham, ill with a heart disorder, on gagging Metro sport shorts.

Radio's Kerrs

When Geoffrey Kerr was found to be too young for a part in Radio's "Sphinx Has Spoken" the studio substituted Frederick Kerr, his old man.

Radio's $500,000 Lab

Bids are in for Radio's new $500,000 lab to be built this summer. Building across Gower street from the studio will connect by tunnel.

Ernie Nevers, ex-Stanford footer, plays in Universal's four shorts to be made with "Pop" Warner.

Stuart Erwin will play "Mr. Noodle," which Paramount originally intended for Jack Oakie. Picture from the J. P. McEvoy story starts June 22, meg still unlabeled.

WB's Voluntary Raise

Violet Krauth, 17, voluntarily boosted by Warners from $125 to $300 weekly. Options lead to fifth year at $1,000.

"Tonight or Never" Twice

Gloria Swanson is due back July 1, and "Tonight or Never" due to start at UA studio Aug. 1. Mervyn Douglas, who will repeat his stage lead, may do it also in Belasco & Curran's coast production meantime.

Schulberg-Kent Pow-Wow

B. P. Schulberg spent the week-end in Denver in a heart-to-heart with Sydney R. Kent on the Paramount salary cut and production readjustments.

Sylvia Sidney in "St. Scene"

Sylvia Sidney gets the daughter role in "Street Scene" for Sam Goldwyn in place of Nancy Carroll.

"Guardsman" Duo Due

Alfred Lunt and Lynn Fontaine are due June 8 for "The Guardsman," first in their year for Metro. Sidney A. Franklin to direct.

Reno's Tent Show

Lou Kane, ex-Chi agent, claims Jack Dempsey is with him on a tent show promotion for Reno.

Gregor on Chadwick's

Arthur Gregor will direct I. E. Chadwick's first indie on the latter's return to production. Chadwick will lease at Metropolitan.

Radio's $50,000 Dud

Radio will try to forget the $50,000 spent on trick animal miniature for "Creation," the proposed "Lost World" type picture. Harry Hoyt, who was to direct, and the technical crew working on it are out. So is Bertram Milhauser, several years associate producer at Radio.

Joan Bennett's Next

"She Wanted a Millionaire," William Anthony McGuire story, next for Joan Bennett at Fox. John Blystone to direct.

Whale vs. Tiffany, $12,990

James Whale is suing Tiffany for $12,990 back salary claimed owing when he walked out of the studio. Whale had worked 17 weeks preparing "X Marks the Spot," but no budget okay. He's now with Universal.

Max Marcin Ailing

Sickness may keep Max Marcin from co-directing "Silence" with Louis Gasnier at Paramount. David Burton may go in.

Laura Hope Crews may play "The First Mrs. Fraser" for Belasco and Curran on the coast.

Contracts

Pathe bought John Garrick's contract from Fox.

Marion Shilling got a new deal this week at RKO-Pathe. Trial contract of a year was torn up and a new one for three years with options and heavier jack substituted.

New set-up at Radio for five years goes to Bernards Schubert, who wrote the two last Richard Dix pictures.

Arline Judge pulled an option renewal this week at Radio. Next picture, "Consolation Marriage."

Adrian Morris Set

Adrian Morris, from vaude and brother of Chester Morris, goes into "Pagan Lady" at Columbia and then "Ground Hogs" for Howard Hughes. Was in the coast company of "Last Mile."

Minors' Contracts

Femme minors up for court approval of their picture tickets: Barbara Weeks, 17, three months with Sam Goldwyn at $75 weekly; Arlene Judge, 26 weeks with Radio at $75. Latter was signed in New York last December, her first option nearly due.

Holman's Recovery

After waiting around for three months, Harry Holman finally assigned a feature part in "Star Witness" at Warner-FN. Then Metro got him released from the part to start "Horseflesh" at once.

INCORPORATIONS

Massachusetts

Unity Amusement Enterprises, Boston; capital, 300 shares no par. Incorporators: Norman A. and Lillian M. Walker, of Braintree, and Josephine M. Cannata, Boston.

Ware Amusement Corp., Boston; capital, $50,000. Incorporators: Ralph E. Snider, Newton; Alice Noahson and Edith Foster, Boston.

CALIFORNIA

Claremont Community Players, Los Angeles; no capital stock. James M. Judy, Mrs. Lee C. Mahoney, K. Percy Johnson, Mrs. Ada M. Lill, Miss Edna Lockridge, all of Claremont.

Trem Carr Pictures, Los Angeles; capital $10,000; $30 subscribed. Trem Carr, Margaret Carr, Charles Post.

PAR CENTERS PRODUCTION

DeForest Loses Out to W. E. on Ries Patent Matter Before Last Court

Washington, June 1.

U. S. Supreme Court has denied the petition of the General Talking Pictures (DeForest) for a rehearing on the decision of the Third District Circuit Court of Appeals in Philadelphia, which held that the Ries patent, although valid, and owned by G. T. P., was uninfringed by Western Electric equipment, in reproducing apparatus. The case did not involve the field of recording. The business status of neither company is basically involved by the decision.

In denying the G. T. P. writ talker patent litigation becomes temporarily halted, with indications from the G. T. P. end that the fight is to be resumed in the fall. DeForest will then seek rulings in another lower court jurisdiction in order to bring the case back to the Supreme Court on the question of law involved.

The case in question was originally against Stanley Warner theatre subsid, but defended by ERPI (Western Electric). It was brought in the federal court of Wilmington, where G. T. P. emerged the victor only to be overturned by the Circuit Court in Philadelphia some months later.

Difference between the Western Electric and the DeForest equipments lies in mechanical changes of the process utilized for reproducing talker picture.

G. T. P. has suits pending in New York courts of the federal district relating to reproducing and recording on alleged infringements. These if coming to issue will likely settle the question of infringement on both fields of talker patents. One is against Fox-Case and Fox Film and the other is against Radio Pictures and RKO.

The present case came to the highest tribunal through a writ of certiorari. Darby and Darby represent G. T. P.

COAST AGENTS SEEK STUDIO BAN LIFT

Hollywood, June 1.

Frank Joyce and Ruth Collier as a special committee of two appointed by the Artists Managers' Association are conferring with M. C. Levee, Paramount studio manager, to petition for a letting down of the bars on the studio pass proposition. Theory is that the agents, now that they're organized and established with a code of ethics, can be relied upon to behave on any lot.

The A.M.A. is a new billing for the former verbose Association of Artists' Representatives and Managers. It accepted as new members last week Jerry G. Mayer and Maurice Revnes.

Mayer was the recalcitrant who walked out on a meeting of the Hollywood agents' association but later changed his mind when Joyce, president of the A.M.A., assured Mayer that he would get the same deal that he (Joyce) would give himself.

Mayer was influenced by reporting that a rival agent was after one of his people. Joyce said that's one of the things the A.M.A. specifically provides for, that no member can chisel another.

Ben Hershfield, who walked out with Mayer, states he will probably join, asking time to reconsider. Al Rosen is totally out because of personal reasons.

NEW OHIO CENSOR HEAD

Governor Expected to Make Appointment Very Shortly

Columbus, June 1.

Ohio board of censors is expected to have a new head named by the governor within the next week.

The term of John L. Clifton, present state education department head and censor board leader, is expected to expire July 1. There is little likelihood he will be reappointed by White, despite he is a Democrat.

The reasons for the impending change are many but are generally considered to be founded on Clifton's action on "Big House," which was ordered banned and later released, and on several other films of more than usual merit with which the censors have taken undue liberties.

Many candidates are in the field for the job.

U IS BUDGETING NEW RELEASES IN NEW YORK

Universal for the first time is budgeting its 31-32 picture schedule in the east instead of the west. Conferences are underway with heads of practically every U department expressing box office views. These will determine the amount to be spent on each picture.

Instead of producing 14 westerns, which are augmentary to the regular program of 26 features, U intends to farm out such production to independent producers. David Mountain is the first of these. If his work proves satisfactory, it is stated in New York, he will probably be given a contract to make the entire western program.

Universal this year is confining its budget to $15,000,000. Last year $12,000,000 was apportioned at the start for 24 features, but before the schedule was completed an additional $2,000,000 had been expended. It is to prevent excesses of this kind and to know in advance where every penny is being spent that Universal heads decided to come east and do the budgeting here.

Gin Party Films for Lurid Exploitation Of Kirkland Trial

Chicago, June 1.

With the Kirkland-Draves sex trial at Gary, Ind., drawing reams of free front-page publicity, the shooting galleries of this part of the country are searching frantically for film product which can be sold on that angle. Any picture with a couple of lovers and a frame or two of petting scenes are being boldly exploited as the pictorial representation of the "real facts of the Kirkland case."

Several indie exchanges are getting rid of old films by advising the exhibitors that the pictures are practically identical with the Indiana mess. One flicker is especially in demand, because of its acknowledged striking similarity to the case in point. It's the indie, "Primrose Path," but it happens that the censor board turned down the picture flat some months ago.

Si Griever, local states righter, took the case to court in an effort to grab a mandamus, but the judge upheld the censors. Understood that Griever will try once more.

STUDIOS OPEN IN HOLLYWOOD ONLY

Expected Closing of Par's Plants at Long Island, Paris and London—Changes Extensive in Scope—No Decrease in Announced 70 Features

EXECS' STANDING

Paramount is cutting all its production everywhere. When the cleanup is completed the company may concentrate all feature production in Hollywood. That's according to present plans and guided by present conditions.

It means that the Long Island studio will close and also the Joinville studio plant, near Paris. On the latter, Par isn't fully decided when, but given as likely after the next three months. London production will probably also wind up, being taken care of in Hollywood.

In the melee several of Par's bigger execs, everywhere, as well as graded employes are due to depart or change. While Bob Kane, now in charge of foreign production, may continue under his present contract and be shifted to Hollywood, it is not at all certain Walter Wanger will stay. Latter has been in charge of production at Long Island, besides supervising all Par production generally.

Wanger's status is being mulled over by the higher-ups. Par's Hollywood studio at present has Ben Schulberg as West Coast boss, with Jesse Lasky supervising from above.

Lasky is presumed to remain as Par's general producer, though that is not entirely set as yet, it is said.

Neither is Par's shift plan as a whole yet decided, though this outline, denied by Lasky, seems conceded in other Par circles as pending just now.

Wanger holds a new Par contract at $5,500 weekly issued to him less than two months ago as general production manager for Par. Technically this places Wanger in complete charge of all Par's picture making.

Current Orders

Just at present the order for the Astoria studio is to start "My Sin" upon the completion of the current Nancy Carroll talker. "My Sin" rehearsals will commence in about 10 days. To follow that is "Women Uncertain."

These orders suggest there is to be a one talker order at a time until the question of the Long Island studio matter is finally settled.

With "My Sin" are Tallulah Bankhead and Fredric March in the

(Continued on page 43)

SALARY CUT TO BE PERMANENT?

That salary cuts in the film industry will be permanent as a part of general post-war readjustment of living costs is a growing belief.

Warners has announced no date for the termination of its wage reduction. There is no official comment obtainable as to its duration. Within the organization there is a strong belief that it will be permanent.

While Paramount stated to its employees the cut effective as of June 1 would terminate Sept. 1, 1932, there is doubt in that organization that salaries will ever return automatically to their former peak.

Irene Purcell Stays

Hollywood, June 1.

Irene Purcell, who had a one picture with option contract at Metro, has been handed a stock contract.

The former legit player's work in "Man in Possession" did the trick after being originally slated to go.

German Chains Smothering Foreign Film Theatre Operation in U. S. by Lining Up Own Sizable Houses

Independently run small foreign film houses in the United States are doomed. Within less than six months practically all of the little fellows will be either squeezed out of the market or forced into second run showings with the first runs garnered by two, or more, foreign theatre chains.

At least two foreign film house chains are being built up in America now by foreign interests with a possibility of a third financed by Americans. First of the chains is the one being built up by Ufa (German) to consist of about 10 theatres and second is one being built up by Tobis (German), and to consist of at least 17 houses.

Tobis has been working quietly on its chain and refuses to make any announcements about it. But it is known that it has 17 spots sited and practically signed, with two in New York city. Originally intending to open up some time early in June, Tobis now holding back until the end of the warm weather spell with a probable opening splurge early in September.

Still a third foreign chain may result with American capital and backing if Warner Brothers make a success of its foreign show spot on Broadway.

Idea back of this move is that previous method of restricting foreign pictures to small houses is false inasmuch as high entrance fees are made necessary by small capacity houses. If, this group figures, a 1,000 or 1,500-seat house can be filled at a 50c. top, they are better off than running a 300 seater $1.

Ufa's houses are claimed to be set for opening about September. Its first house, Cosmopolitan in New York, opened Thursday (28).

Tobis has been extremely secretive about its plans, Milton Diamond, who heads the organization in Europe explaining that he doesn't want to announce anything until he has everything set.

Forced Out

Diamond has been in New York about a month and will be here at least another month before returning to Berlin in July. Figured that he will have everything lined up before sailing, with his brother, David Diamond, in charge after that.

According to the observers of the field, entrance of Ufa and Tobis into American distribution of foreign films and theatre operation means that they will force out the little fellows in the side streets because of their powerful European alliances.

With Tobis running two New York houses, Ufa one and Warners one, the first run field for foreign will be thoroughly covered. With these companies also practically controlling product, the little theatre owners will have to either show second runs or else. And or else meaning go back to neighborhood grind programs of American films.

EXTRAS BEARISH

Although Prod. Up—Total For 5 Days Was 2,513

Hollywood, June 1.

Productions on a gradual rise but extras went down to 500 a day last week. Total placements for the five working days were 2,513.

Outstanding set of the week was Chuck Reisner's middle-class street closing "Politics" at Metro. He used 155 on it Tuesday.

No other sets used over 75. Paramount had kid mobs Friday and Saturday as "Huck Finn" started, but only 60 to 70 a day working.

Thirty-three features active today with eleven more on the line.

YOUTH GETTING EXEC BREAKS AT STUDIOS

Hollywood, June 1.

Call for new blood into picture production, directed at the player ranks a few months ago, now extends all along the line with executives a principal target.

High-priced deadwood is being chopped out in the current economy program. The new faces that go in are starting at considerably smaller salaries, with little possibility of their ever getting confused with telephone numbers.

Radio fired a collection of expensive supervisors and replaced them by younger talent already on the lot.

Fox inaugurated a plan of "associates to associate producers," youngsters being readied for the jobs.

Idea throughout all studios is to line up youngsters who can deliver, and at salaries more in proportion to other industries.

In the next few months more publicity boys will get chances to write, more writers to direct, and more junior execs opportunities to produce, than ever before.

And the payrolls will be stacked with ballast.

Penn. Censors Butcher 2 Gang Pictures and Dailies Pan Em for It

Pittsburgh, June 1.

"Public Enemy," current at the Davis and Enright, hardly recognized here after Pennsylvania censors got through with it. Almost half an hour missing, including the death of Matt, the grape fruit episode and kidnaping of Tom from hospital by rival gangsters. Latter passage is covered up with written subtitle which tells that Tom, in delirium, wandered out of hospital and fell into hands of the enemy.

Nothing much left to the picture in its present form here. Dailies almost without exception tore into the censors for their brutal handling, claiming picture should have been barred altogether or left in original form.

Another gangster picture current, 'Secret Six," at Penn, also had its guts removed by the censors.

Schenck-Kelly Away

Joseph M. Schenck, east a couple weeks, and Arthur W. Kelly, treasurer and foreign head, may go to Europe to look over the exchange situation in England and on the Continent.

Depking Out as Div. Mgr.

Chicago, June 1.

Bernard Depking, Warner zone director of Wisconsin is out, with this territory added to James Coston, now zone director of Illinois and Indiana.

Coston has named Frank Fisher, former Wisconsin operator of 22 houses, to succeed Depking as division manager, but under Coston.

Off at 5 Daily

Effective with current week, United Artists is lopping off a half-hour working time at the home office and exchange.

Under the break, employees will now call it a day at 5 o'clock.

Season's End Film Shortage Closes Indie, Panics Publix; "Nations" $25,000—"Pops" $32,000

Chicago, June 1.

Between the dusk of the dying production season and the start of the new picture year, come the headaches for the booking departments. Publix-B. & K. is now sweating in its attempts to keep product in the houses. It's become so urgent that it is no longer a question of suitable films. Anything goes.

The United Artists, Roosevelt and McVicker's, run spots, are current booking worries. United Artists is now ambling along slowly with "Women of All Nations," wondering what's going to follow. Likely that the house will hold current flicker until "Smiling Lieutenant" (Par) arrives.

"Tabu" opened weakly at the Roosevelt and doesn't look capable of sticking more than a week. But nothing slated to follow here either. B. & K. is placing hopes on "Public Enemy" (WB), now being wrangled over down at the censor board. McVicker's will replace "Secret Six" with "Daddy Long Legs" this week. After that one, nothing set, with hints that "Monkey Business," Par-Marx Bros., may be ready as a late starter.

The Chicago, loop ace house, which usually runs films several weeks behind many other spots all over the nation, is now releasing films ahead of time. "Laughing Sinners" (M-G) is an example. Woods, loop grind, found the product situation entirely too tight and closed for the summer.

With the run houses this week all ready to change films, the only real business in the loop is being accomplished by the stage show spots. Chicago, after many bad weeks, rises into its own class and looks ready to ride home at the head of the parade to a grand $46,000. Oriental has Buddy Rogers in person, and he's doing well enough with "Up Pops the Devil" as feature, to indicate a nice $34,000.

Poor holiday weather kept them in town and was a theatre boon.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85). "Laughing Sinners" (M-G). Stage show. Joan Crawford still one of the ace attractions in this town; in for big figure considering time and weather; will pick up house to hit one of best marks in months, $46,000. Last week "Never the Twain" (M-G) never got started; $34,200.

McVicker's (Publix-B. & K.) (2,200; 50-75-85). "Secret Six" (M-G). Will remain four days past fortnight, leaving on Friday (5) for "Daddy Long Legs" (Fox); after great opening week, slid off quickly; $23,300 for second week with last four days maybe $8,000.

Oriental (Publix-B. & K.) (3,200; 50-75-85). "Up Pops the Devil" (Par). Stage show. Buddy Rogers in person counting for some trade, and with film should hit $32,000. Last week "Big Business Girl" (WB), with Jean Harlow on the stage, fairly well in gathering $29,900.

Orpheum (Warner) (600; 40-60-75). "God's Gift to Women" (WB). Far in the dumps once more, and this week no hope at $2,800. Last week "Finger Points" (FN), second time in loop, didn't help with $2,700.

Palace (RKO) (2,300; 50-75-85). "Good Bad Girl" (Col) and vaude. Maybe $26,000 with holiday week-end. Last week "Subway Express" (Col) got nice $25,200.

Roosevelt (Publix-B. & K) (1,500; 50-75-85). "Tabu" (Par). Not a chance for real money and will be satisfied to grab $11,000. Last week "Svengali" (WB) closed two weeks' stay to $10,900 for last half, weak.

State-Lake (RKO) (2,700; 50-75-85). "Seed" (U). Just femme patronage but not enough to excite; after first week of good $24,700, goes into second with possibilities of $17,000; "Donovan's Kid" (Radio) may replace late this week.

United Artists (Publix-UA) (1,700; 50-75-85). "Women of All Nations" (Fox). Got plenty of raps from critics but seems to draw enough male trade to give it oke week at $25,000. "Front Page" (UA) out after three weeks, last one down at $14,800.

2 Cohns on Coast

After the regional convention of Columbia in Los Angeles, following current three days' meet in Chicago, Jack Cohn may linger for a month or more on a vacation.

No thought of exchanging coasts with Harry Cohn again as Jack did last winter for a couple months.

BALTO'S FAIR TOTALS; STANLEY'S BILL $18,500

Baltimore, June 1.
(Drawing Population, 850,000)

Decoration Day week end didn't help indoor trade. "Ladies' Man" and "Women of All Nations" appear to be doing well. The Stanley, with "Lawyer's Secret" and an excellently framed bill, is running second. "Donovan's Kid," despite one bad notice, also looks like money.

Estimates for This Week

Century (Loew), "Ladies' Man" (Par) (3,200; 25-60). Powell and Kay Francis both pop here and possibly will do $22,000 or better. Last week "Never the Twain" (M-G) and stage show, "Riviera Revels," shared drawing honors; fast moving stage entertainment with Mitchell and Durant scoring; gross okay at about $22,500.

Stanley (Loew-Stanley-Crandall), "Lawyer's Secret" (Par) (3,600-25-60). Big feature alone doesn't look so hot, but management has surrounded with a corking bill; looks like pretty good $18,500.

Rivoli (Wilson Amus. Co.), "Good Bad Girl" (Col) (2,100-25-60). Average at fair $7,000. Last week "Sky Raider" turned in $6,800.

Valencia (Loew-UA), "Secret Six" (M-G) (1,500; 25-35). Satisfactory at around $3,500. "Misbehaving Ladies" last week a first runner and poor; not over $2,700.

Parkway (Loew-UA), "Secret Six" (M-G) (1,000; 25-35). Day-and-dating with downtown Val; usual good showing for $4,700. Last week "Front Page" (UA) garnered strong $4,600.

Keith's (Schanbergers), "Donovan's Kid" (Radio) (2,500 25-50). Notices mixed, but $9,500 is all right. "Finn and Hattie" (Par) last week okay at about $10,000.

Auditorium (Schanbergers), "Ten Nights in a Barroom." Looks like pretty fair $7,000. Last week "Svengali" (WB) pleased critics but failed to panic public; just fair; $6,000.

Metropolitan (Warner-Equity), "Gold Dust Gertie" (WB) (1,300; 25-50). Should get $6,000, not bad. "Hot Heiress" (FN) last week $4,500.

New (M. Mechanic), "Women of All Nations" (Fox) (1,500; 25-50. May be a good $8,500. Last week "Always Goodbye" (Fox), $7,000 on eight days.

7 CINCY HOUSES WILL SHOW $11,000 BOOST

Cincinnati, June 1.
(Drawing Population, 700,000)

Memorial Day and excellent week-end weather, figured to drive them away, netted smiles by working the other way. Locals evidently stayed in town for their fun. First runs anticipate an $11,000 pickup over last week's slump to hit a total of $78,500.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Three Girls Lost" (Fox), and vaude. Lupe Velez, screen gal, on stage, and heading for satisfactory $25,000. Last week "Dude Ranch" (Par) just $20,000.

Lyric (RKO) (1,400; 30-50)—"Secret Six" (M-G). Beery should lift this to $12,500, fair only. Last week $10,300 with "Svengali" (WB).

Palace (RKO) (2,700; 30-50)—"Shipmates" (M-G). Montgomery and Navy working for fair $14,000. Last week "Kick In" (Par) only $11,300.

Capitol (RKO) (2,000; 30-50)—"White Shoulders" (Radio). Critics and consumers sticking together for once; former remaining unmoved and latter staying away. Light $10,500 expected. Last week Swanson, generally liked here, good for $12,400 with "Indiscreet" (UA).

Strand (RKO) (1,350; 25-40)—"Connecticut Yankee" (Fox). Sir Will's second run pushing over an immense $6,000. Last week $4,000 for "Bad Sister" (U) not so poor either.

Keith's (Libson) (1,600; 30-50)—"Virtuous Husband" (U). Dailies laugh at plot, but cast pulling a bit above average; $5,000 pleasant. Last week "Kiss Me Again" (WB) around $4,000, off.

Family (RKO) (1,140; 20-35)—"Divorce Among Friends" (WB), and "The Spy" (Fox). Split week. Expected to share a fair $4,500. Last week "Dishonored" (Par), second time around, and "Sky Raiders" (Col) quiet on $4,000.

"WOMEN" BIG, SEATTLE, ON $15,000 AT 5TH AVE.

Seattle, June 1.
(Drawing Population, 500,000)

New census figures by Polk say Seattle metropolitan area has 500,000 people, so drawing pop figures for this burg are titled upward 50,000. Yet it doesn't seem to put any more customers into the seats.

Owen Sweeten's band is out this week at the Fifth Avenue after long run. House believes it has great films booked for summer. Band may resume in fall.

Night baseball got great start this past week.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "City Streets" (Par). Billing big for Cooper; Benny Rubin special stage attraction and helping; seems headed for a good $13,500. Last week "The Prodigal" (M-G) $11,500, bad.

Fifth Ave. (Fox) (2,400; 25-35-50), "Women of All Nations" (Fox). Anticipates very strong $15,000. Last week "Tarnished Lady" (Par) slumped and did extremely poor, $8,800.

Blue Mouse (Hamrick) (950; 25-35-50), "Public Enemy" (WB). In second week, holding up; considered peer of gangster pictures; while they gasp when corpse falls into doorway, they come back for more; should hit $4,500. Last week same film good at $5,500.

Liberty (Jensen-von Herberg) (2,000; 15-30), "The Flood" (WB). Monty Blue known here, but slow on $5,000. Last week "The Avenger" did $6,100.

Orpheum (RKO) (2,700; 25-60). "Seed" (U). Vaude headed by Trixie Friganza; indicates good $11,000 this week. Last week "Bachelor Apartment" down to $9,400.

Coliseum (Fox) (1,800; 25-50), "Quick Millions" (Fox). New policy helping; fair at $3,500. Last week "Lemon of Orange" $3,600.

BOSTON REMAINS SLOW, 2 KEITH SPOTS, $13,000

Boston, June 1.
(Drawing population, 850,000)

Pictures are still on the Fritz around the Hub. Hot weather week sent most of 'em away on the weekend.

Business should pick up a little this week. Small houses seem to have the luck. Receipts for the neighborhoods hold up better than downtown.

Estimates For This Week

Metropolitan (4,380; 50-75) "Young Sinners" (Par) and unit. Might do $28,000. Last week Gilda Gray and "Up Pops the Devil" (Par) alarming spectacle with low of $29,200.

Loew's State (4,000; 30-40-50). "Wise Child" (M-G). May reach poor $13,000. Got light $17,000 with "Daybreak" (M-G) last week.

Keith's (4,000; 30-50-60) "Seed" (U). On second week but only looks like $13,000. First stanza netted fair $21,300.

Keith - Boston (3,000; 50-60) "Party Husband" (FN). With Peggy Hopkins Joyce, should reach $13,000. Last week "Good Bad Girl" (Col) got $13,700.

Fenway (1,360; 30-50) "Quick Millions" (FN). May get $5,000, as usual. "Svengali" (WB) did well for $5,500 last week.

Uptown (1,700; 30-60) "Women of all Nations" (Fox). Should do better and go to $8,000. "Gold Dust Gertie" (WB) a good $6,000 last week.

Scollay (vaudfilm) (2,363; 35-50-60) "Quick Millions" (Fox). Should see $12,000 for good week. "Public Enemy" (WB) good, considering conditions, last week $10,500.

Wash. Calm—'Gertie' Has Chance for Good $18,000

Washington, June 1.
(Drawing Population, 450,000)

Heat got in its toll last week but at that most of the houses had unfurrowed brows. Loew's Palace went below 20 grand for the first time in months. This week trade is just fair.

Estimates for This Week

Columbia (Loew) (1,232; 35-50—"Strangers May Kiss" (M-G). On holdover will get $8,000; weak. First week maybe $13,500.

Metropolitan — "Quick Millions" (Fox). Released by local Fox theatre and will not get more than $5,500. Last week "Svengali" (WB) about $17,000 on 10 days.

Earle (Warner) (2,244; 25-35-40-60-70)—"Gold Dust Gertie" (WB) and vaude. Doing well with indications pointing to $18,000. Last week "Maltese Falcon" (WB) only $15,000.

Palace (Loew) (2,363; 25-35-40-60-70)—"Daybreak" (M-G). Should get $19,000. Last week "Ladies' Man" (Par) disappointed to first gross of kind for house in recent months; maybe $17,000.

Fox (Fox) (2,434; 15-25-35-60)—"Always Goodbye" (Fox). Maybe $20,000 because of previous campaign on the star, Landi. Last week "Six Cylinder Love" (Fox) sad around $17,000.

Rialto (P) (1,978; 25-30-50-60)—"Hell Bound" (Tiff). Closed the Universal House for the summer at about $5,000.

Keith's (RKO) (1,875; 35-50)—"White Shoulders" (Radio). Will just about over with $8,000. Last week "Donovan's Kid" (Radio) started badly and though building intake is not what it should have been at $9,000.

NEW HAVEN SLIPS

Though Some Films Fair — Par Around $13,000—Fox, $11,000

New Haven, June 1.
(Drawing Population, 300,000)

Boxoffice figures are sliding. Town supports Savin Rock and Lighthouse park, two of New England's largest amusement centers, and these spots will dent theatre grosses right through Labor Day. Leona La Mar, psychic, holds over for a third week at the College.

Estimates for This Week

Paramount (Publix) (2,353; 65). "Lawyer's Secret" (Par) and unit. Should get pretty good, $13,000. Last week "Up Pops Devil" (Par) at $14,300.

Fox Poli (Fox) (3,040; 65). "Women of All Nations" (Fox) and unit. Can't stand heat and holiday; modest $11,000. Last week "Front Page" (UA) nice on $16,300.

Roger Sherman (WB) (2,200; 60). "Gold Dust Gertie" (WB), Bobby Jones and "Lady Who Dared." Light at $6,000 this week. Last week "Indiscreet" (UA) and "Viennese Nights" (WB) low with $5,500.

College (Fox) (1,565; 50), "Good Bad Girl" (Col). Leona La Mar, mind reader, in third week, and fair, $4,500 indicated. Last week "Always Good-bye" (Fox) for moderate $4,800.

Bijou (Fox) (1,536; 50), "Six-Cylinder Love" (Fox) and "Texas Ranger." Weak at $3,300. Last week "Sky Raiders" and "Virtuous Husband" (U) fair, $3,500.

K. C. FAIR WITH 2 BIG SPOTS SHY OF $20,000

Kansas City, June 1.

Pictures to suit almost any taste, but indoor amusements are finding it tough going. This week the Memorial Day holiday hurt, but matters might be worse.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Shipmates" (M-G). Given extra publicity and will probably get around $18,500, okay. Last week "Secret Six" (M-G) given strong reviews but did not hold up so well, $14,000.

Mainstreet (3,200; 25-35-50-60)—"Donovan Kid" (Radio), and vaude. Vaude being featured in publicity; should gross $19,500, all right. Last week "Bachelor Apartments" (Radio) let down to $17,000.

Newman (1,890; 25-35-50-60)—"Tarnished Lady" (Par). Clive Brook given top lines, as Tallulah Bankhead unknown here; will be lucky to get fair $9,000. Last week "The Millionaire" (WB) $10,000.

Royal (840; 25-50)—"Svengali" (WB). Title and name of star, John Barrymore, did not appeal to youngsters, and the older fans not greatly interested either; not over $3,200. Last week "Lemon of Orange" (Fox) did $3,000.

'Devil' and 'Women' OK in Denver—Both at $12,500

Denver, June 1.
(Drawing Population 400,000)

Theatres are doing pretty well this week despite holiday. Shows at Denver only in for six days due to switching to F-M units. House opens Wednesdays hereafter.

Estimates for This Week:

Huffman's Aladdin (1,500; 35-50-75)—"Quick Millions" (Fox). Not doing well and only $5,500 this week. "Seed" (U) did well last week on $8,000.

Denver (Publix) (2,300; 25-35-65)—"Laughing Sinners" (M-G). Being held only six days due to changing of opening day from Thursday to Wednesday, will do fair, $13,000. Last week "Secret Six" (M-G), $16,000.

Paramount (Publix) (2,000; 25-35-50) "Up Pops the Devil" (Par). Should show a good $12,500. Last week "Tarnished Lady" (Par) took $11,000.

Rialto (Publix) (1,040; 25-35-50)—"Dude Ranch" (Par). Will be fair at $3,750. Last week only $700 in three days of "Hot Heiress" (FN) and yanked; "Finn and Hattie" (Par) $1,800 in final four days.

Huffman's Tabor (1,900; 25-35-50)—"Women of All Nations" (Fox). Looks like fine $12,500. Last week "Svengali" (WB) around $10,000, okay.

BUFF. FIGURES UP—HIPP IS NEAR $13,000

Buffalo, June 1.

Takings steady and moving up at downtown houses this week. No hot weather in sight and good grosses continuing. Neighborhood business reported easing off.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65)—"Indiscreet" (UA) and unit. This week will probably add to $24,000. Last week "Doctors' Wives" (Fox) and Ellington band climbed to $26,500.

Century (Publix) (2,400; 25-35-50)—"Svengali" (WB). Hint of business building, but not over $7,000. Last week "Bad Sister" (U) showed little at $7,900.

Hipp (Publix) (2,400; 25-35-50)—"Party Husband" (FN) and vaude. With good vaudeville should reach $11,000, fair. Last week "Lemon of Orange" (Fox) did $12,000.

Great Lakes (Fox) (25-35-50)—"Woman of All Nations" (Fox). Aided by fourth anniversary program should top $15,000; nice. Last week "Daybreak" (M-G) under $14,000.

Lafayette (Ind) (3,400; 25-35-50)—"Ex-Flame" (Tiff). Moving along at fair pace of over $10,000. Last week "Drums of Jeopardy" (Tiff) did well above $11,000.

Newark Easing, but 'Kid' Looks Okay with $16,000

Newark, June 1.
(Drawing Population, 850,000)

With torrid weather and the holiday week-end driving everyone out of town, business is taking a wallop. But there is hope that things may be better than they look, though no high grosses can be expected.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Gold Dust Gertie" (WB) and stage show. Good if it reaches $15,000. Last week "Seed" (U) nearly $19,000, fine.

Little (Fine Arts Theatre) (299; 30-60)—"Die Nacht Gehort Uns." May get $1,200. Last week "Student Sein" did well at nearly $1,500.

Loew's State (2,780; 30-50)—"Secret Six" (M-G) and vaude. Should attract $17,000, fair. Last week "Ladies' Man" (Par) off at $13,000.

Mosque (WB) (3,281; 25-40)—"Svengali" (WB) and "Born to Love" (Pathe). Ought to better $3,000. Last week "Connecticut Yankee" (Fox) and "Too Young to Marry" (FN) wretched at $2,500.

Proctor's (RKO) (2,650; 25-40-50-60)—"Donovan's Kid" (Radio) and vaude. May see $16,000, all right. Last week "Painted Desert" (Pathe) only $13,500.

Terminal (Fox) (1,900; 25-50)—"Always Goodby" (Fox). Won't go beyond $4,000. Last week "Six Cylinder Love" (Fox) yanked after four days with Wednesday opening now obtaining; only $2,600.

B'KLYN MODERATE WITH 'MURDER' NEAR $22,500

Brooklyn, June 1.

Holiday didn't mean a thing to the boxoffices. Scorching weather, with everybody on the Coney Island sands.

Paramount had "Lawyer's Secret" and okay stage show this week, with Morton Downey again.

Estimates for This Week

Paramount — "Lawyer's Secret" (Par) (4,000; 25-50-75-85). Weak film with splendid stage talent; maybe $41,000 this week, all right. Last week "Kick In" (Par) faded to $39,300.

Fox — "Always Goodbye" (Fox) and stage show (4,000; 25-35-50). Bright ballyhoo with good front should get $33,000. Last week "Six Cylinder Love" (Fox) and Molly Picon on stage, around $30,000.

Albee—"Up for Murder" (U) and vaude. (3,257; 35-50-75). Maybe $22,500 this week. Last week "Donovan's Kid" (Radio). Oke on $25,800.

Strand—"Gold Dust Gertie" (WB) (2,200; 25-35-50-75). Low near $9,000 this week. Last week "Party Husband" (FN), $11,300.

Loew's Metropolitan—"Reaching for Moon" (UA) and vaude. (3,200; 35-50-75). Near $17,000, light. Last week "Secret Six" (M-G), $25,000.

Schlessinger's 24 Shorts

Warners has decided that Leon Schlessinger will make 12 Looney Tunes and 12 Merri Melodies for '31-'32.

OVERCOMING "SUNDAY" 75%

Philly in Poor Shape—"Streets" Best on $17,000

Philadelphia, June 1.

Downtown picture houses have been going badly, and indications point to a particularly lean summer here. One thing has got to happen, a reduction in the number of active houses. Even the closing of the Aldine and the Locust hasn't solved the overseating problem. With the retrenchment policy in effect and reduced budgets everywhere, the amount of local newspaper and billboard advertising has been radically cut.

Several spots that used to be able to count consistently on two and three-week engagements for all films are now satisfied with single week runs, and not good ones at that, hence the film scarcity has complicated the problem.

This week promises little in the way of improvement. "The Secret Six," umpty-umphy gang picture of the last two months, may touch $36,000 but hardly rates more than that at the Mastbaum. The figure is not good for the big house. And although Winnie Lightner has her following here, "Gold Dust Gertie" looks painfully weak at the Boyd and will be lucky to touch $16,000. A year ago this house was averaging nearly $30,000. "The She-Wolf," at the Stanley, is also tepid as to box office activity.

Critics were inclined to like "Bachelor Apartment," but this Lowell Sherman vehicle is not faring any too well at the Stanton, while the Karlton has a first run for a change in "The Lady Who Dared" and is mild. However, "City Streets," at Keith's, got fine notices and drew rather better than most of the week's offerings. The Fox, after showing an improvement for two weeks, looks just fair with "Always Goodbye," and $24,000 is indicated. This film was shoved in on short notice when "Women of All Nations" was held up by the censors at the last moment.

Of course, all this week's films are suffering from the Memorial Day week-end. Philadelphia departed for the shore enmasse. Satur-

(Continued on page 22)

MINN. DIVING THIS WK., ORPH. AROUND $10,000

Minneapolis, June 1.
(Drawing Population, 500,000)

Grosses are flirting with new lows despite favorable cool weather. Lack of outstanding attractions aggravates the situation this week.

"Lawyer's Secret" will be lucky to get $19,500 at the Minnesota this week. Not sufficiently outstanding to combat the economy urge. "Finger Points," at the State, also is having tough sledding.

Estimates for This Week

Minnesota (Public) (4,200; 75)—"Lawyer's Secret" (Par) and unit. Clive Brook and others in cast mean little here; third unit show in a row from Oriental, Chicago, and, like predecessors, giving utmost satisfaction; will do well to hit $19,500. Last week "Secret Six" around $16,000, a new low.

Orpheum (RKO) (2,890; 50)—"White Shoulders" (Radio) and vaude. Pleasing enough show but little pulling power; may not top $10,000 and that's not good. Last week "Seed" (U), around $11,000, disappointing, although well liked.

State (Publix) (2,200; 50)—"Finger Points" (FN). Barthelmess and newspaper-gangster pictures hold little femme appeal here; about $7,000. Last week "Daybreak" (M-G) around $7,100.

Lyric (Publix) (1,300; 35)—"Tailor Made Man" (M-G). Comedown for Haines to have picture spotted at this house; looks around $3,000, not so forte. Last week "Kiki" (UA), about $3,500, fair for Pickford.

Aster (Publix) (900; 25)—"Lady Who Dared" (FN). Around $1,700 indicated. Last week "Too Young to Marry" (FN), about $1,500, indifferent.

Grand (Publix (1,100; 25)—"Dishonored" (Par) first half; "Lemon of Orange" (Fox) last half. Second loop runs. May touch $2,200, fair. Last week "Drums of Jeopardy" (Tiff) and "Unfaithful" (Par), about $1,500, mediocre.

BIG RACE HELPS

Indianapolis in Good Shape—$20,000 for "Kick In"

Indianapolis, June 1.

Crowds here attending the Speedway race Decoration Day helped to spur receipts.

Estimates for This Week

Indiana—"Kick In" (Par) and unit. Fair enough at $20,000.

Circle — "Dude Ranch" (Par). Extraordinary draw because Jack Oakie well liked locally; good on $10,000.

Loew's Palace—"Daybreak" (M-G). Better than average at $10,000.

Apollo—"Women of All Nations" (Fox). Providing relief from gang films and drawing well; $7,000.

Lyric—"Always Goodbye" (Fox). With Harry Langdon topping vaude, bill attractive for holiday crowds; extra good at $11,500.

Ohio—"Today" and "Iron Man" (U). Fairly for double feature; $2,500.

Mich. and Fox Both May Get $40,000–It Rained

Detroit, June 1.

Holiday weekend with plenty of rain worked miracles for all houses that had anything like a good picture. Double feature at the State for the first time in a downtown house was n. s. g., and one holdover picture also only fair, but others did very well.

Estimates for This Week

Michigan — "Laughing Sinners" (M-G) (4,045; 35-50-75). Crawford a draw in this town and with holiday looks about $40,000, fine. Last week "Never the Twain" (M-G), oke at $35,300.

Fox — "Women of All Nations" (Fox) (5,100; 15-25-50). Had them standing over weekend; okay and if kept up $40,000. Last week "Hell Bound" (Tiff), nice at $34,000.

Fisher — "Up Pops the Devil" (Par) (2,300; 35-50-75). Jean Harlow in person and nice business for $19,000. Last week "Bad Sister" (U), $17,900.

Downtown — "Seed" (U) (2,750; 15-25-50). Second week a mistake; only looks like $11,000. Last week same film, nice $19,000.

United Artists — "Millionaire" (WB) (2,018; 35-50-75-90). Good picture doing okay but no big; two weeks will wind this one up; chasing $15,000. Last week $9,500 with second week of "Indiscreet" (UA).

Paramount — "Public Enemy" (WB) (3,300; 35-50-75). Doing well, and should be around $16,000. Last week "Svengali" (WB), poor at $9,900.

State — "Kiss Me Again" (FN) and "Meet the Wife" (Col) (3,000; 15-25-50). Double bill first time at a downtown house not so good; will wind up with about $6,000. Last week "Secret Six" (M-G) on $8,500.

Columbus Is Slow, But 'Nations' May Do $14,400

Columbus, June 1.
(Drawing Population, 475,000)

Entire local show biz will be off this week. Heat, storms and the holiday. The many local universities are winding up their sessions this week, too.

Estimates for This Week

Palace (RKO)—"White Shoulders" (Radio) (3,000; 25-50). May be $8,000, bad week. Last week "Kick In" (Par) failed to hold up and closed to $11,200.

Ohio (Loew-UA) — "Gentleman's Fate" (M-G) and unit (3,074; 25-50). Pointed plenty low at $14,000. Last week "City Streets" (Par) did $16,400.

Broad (Loew-UA) — "Women of All Nations" (Fox) (2,500; 25-50). Has chance to do fair $14,400. Last week "Daybreak" (M-G) way off with $9,100.

Grand (Neth)—"Party Husband" (FN) (1,100; 25-50). Donn Cook being ex-local will help some but won't better $3,000. Last week "Svengali" (WB) did nice $5,700.

Majestic (RKO)—"Charlie Chan" (Fox) (1,100; 15-30). Poor week despite low top and split; hard put to better $3,000. Last week "Quick Millions" (Fox) and "Lonely Wives" (Pathe) to $4,200.

ALL U. S. SWINGS TO LIBERALITY

17 Home-Rulers on Open "Sunday" for Pictures; 23 Can Do as They Please and 6 Without Sunday Chance at Present

100% IN TWO YEARS

Reformers are reforming on films so fast so that by next fall 75% of the U. S.'s 120,000,000 people will be able to see their pictures on Sunday. American filmdom will be enriched by an additional $17,000,000 annually just in those 52 extra days, it is estimated.

There isn't a state in the Union today that hasn't preachers advocating pictures after church. Sunday pictures at last have gotten themselves on the lowest rung of the ladder of lesser evils. Prohibition and auto roadhouse parties are now the target of attacks, with little or no time spent by the betterers on talkers.

In substantiation of the marked trend for Sunday films, seven states, many times the number of any year in the past, have okayed submitting the matter to local option of thir towns and cities since Jan. 1. This brings the total of home rule states up to 17, and, with six listed as having no legal mind on the subject, there are now 23 that can do as they please on Sunday shows.

Optional States

States where Sunday pictures are a matter of aldermanic or trustee choice are Massachusetts, Rhode Island, New Hampshire, Florida, Ohio, New York, Texas, Alabama, Arkansas, Connecticut, Illinois, Missouri, Louisiana, Oklahoma, Idaho, Oregon, Colorado.

Those states having no law one way or the other where it is up to the theatre owner are: Montana, Nevada, Wyoming, Arizona, California, Utah.

A number of the remaining 27 States are opening up, towns taking the law in their hands to show or not to show.

Maryland is an instance of a new kind of legislation, the State body permitting home rule on the Sunday subject in Baltimore only. This is cited as showing the working of an important wedge which is looked to make U. S. 100% open for Sabbath box offices before another two years.

Must On Sundays

New Mexico went to extremes on the Sunday matter, the state body refusing to let any town or city government within prohibiting Sunday films.

Indiana is also held up as an interesting case. It is the first in the Union to vote for Sunday opening, and yet the first to becloud it legally. Back in 1915 the house and the Governor okayed Sunday opening, but the bill never went through the formality of reaching the Secretary of State's office. As the result exhibitors have taken the matter into their own hands and there is scarcely a town or city in that state which is not now open Sunday.

Many of the 24 states holding against Sunday showings are being ignored in various of their cities and towns. New Jersey is one of these. Pennsylvania is fairly well bottled, the only performances there being given under the heading of "benefits."

Among those states where not a single Sunday performance is permitted are Delaware, Vermont, Mississippi and Maine, North and South Carolina.

California, Colorado and Arizona are held up as broad in their Sunday view regarding films.

Sunday Nite Rain Saves B'way; "Women" After $85,000 at Roxy, And Par Better at $58,000 Clip

B. o. blues of the past few weeks have possibly eased in the face of cooler weather that followed a Sunday evening rain. That rain helped to bring 'em back from the shore and country and saved deserted film houses. But Saturday the town looked empty.

Both the Par and Roxy are climbing. Par has Rudy Vallee to help in support of "Lawyer's Secret." Looks to do $58,000. Roxy is also helped by a new style stage show, current with "Women of All Nations," to reach around $85,000.

Other houses seem about normal, though "Smiling Lieutenant," at the Criterion is doing very well.

Astor tonight (Tuesday) takes "A Free Soul," marking Norma Shearer's debut on Broadway at $2.

Shortage of product is forcing the Rialto to go dark Wednesday. It will remain so until a suitable film comes along. Central has gone Russian with propaganda film.

Estimates for This Week

Astor (1,120; $1-$2) "Free Soul" (M-G). This Norma Shearer special tunes in Tuesday (2), succeeding "Trader Horn" (M-G), which finished 17-week's run; Miss Shearer's first film on twice daily basis.

Capitol (5,400; 25-85-$1.50) "Daybreak" (M-G). Will be under $60,000 and not bad. Last week "Shipmates" (M-G), first Robert Montgomery starring venture, about same.

Criterion (800; $1-$2) "Smiling Lieutenant" (Par) (2d week). Chevalier feature strong at around $16,000.

Globe (1,065; 35-50-75) "Up for Murder" (U). Just average at $12,000. Last week "Everything's Rosy" (Radio), showed nothing on $7,500.

Hollywood (1,800; 65-85) "Svengali" (WB) (5th week). Picture sliding and out June 12, to be followed by "Chances" (FN); currently looks like $11,000. Last week $14,200.

Mayfair (2,200; 40-$1) "Donovan's Kid" (2d week). At $15,000 pace on holdover, mediocre. Last week, $28,000.

Paramount (3,664; 65-85-$1) "Lawyer's Secret" (Par). Better with aid of Rudy Vallee on stage; maybe $58,000. Last week was poor on "Kick In" (Par), only $46,200.

Rialto (2,000; 40-65-85-$1) "She Wolf" (U). Out Wednesday with house going dark until strong enough film shows up; shortage of product by UA and Par; "Wolf" may do $14,000 on its one week, bad.

Rivoli (2,200; 40-65-85-$1) "Seed" (U) (4th week). Holding up unusually well and looks good for another week or two before being followed by "Night Angel" (Par); around $22,000 likely. Last week $27,900, good.

Roxy (6,200; 50-75-$1.50) "Women of All Nations" (Fox). New style stage show helping film for $85,000; good, and may hold over. Last week "Always Goodbye" (Fox) dwindled to only fair at $71,700.

Strand (2,900; 25-50-75) "Gold Dust Gertie" (WB). Very weak and $12,000 at best. Last week final of "Public Enemy" (WB) closed run at good $24,300 after five weeks.

Warners (1,100; 50-75) "Three Loves" (Terra). German-made silent running to good biz; $6,700 on eight days.

Winter Garden (1,418; 35-85-$1) "Maltese Falcon" (WB). Seems fair at $17,000 with chance to build. "Party Husband" (FN) had two poor weeks here.

TACOMA IS OKAY

$3,500 for "Enemy"—Broadway Approaching $4,000—Orph, $5,000

Tacoma, June 1.
(Drawing Population, 125,000)

Business holding fairly well, despite the hot weather and holiday. "Public Enemy" started very big at the Blue Mouse, while "Women of All Nations" is not bad at the Rialto.

Estimates for This Week

Broadway (Fox) (1,500; 25-40-60) "Dude Ranch" (Par) and "Man of the World" (Par). Headed for $4,000.

Orpheum (RKO) (1,500; 25-35-60) "Seed" (U), "Donovan's Kid" (Radio). Picking up and indicates $5,000.

Blue Mouse (Hamrick) (650; 25-50) "Public Enemy" (WB). Going big and may reach $3,500.

Rialto (Fox) (1,200; 25-35) "Women of All Nations" (Fox). May hit around $2,800.

Censors Tear '6' And 'Pub Enemy,' Pitt B. O. Is Off

Pittsburgh June 1.
(Drawing Population 1,000,000)

Not good this week, holiday and everything included. Sweltering Decoration Day weather sent crowds scurrying to the summer spots and downtown Saturday resembled a deserted village.

"Public Enemy," at the Davis with big advance splurge and one of those gala broadcast openings, looks like a big disappointment. Picture slashed so by censors that nothing is left but the title. Will be lucky to get $5,000 in its first week, way below expectations. Film also went into the Enright for three days, house going for the summer to split week policy.

Town's two downtown deluxe sites, Penn and Stanley, got off on the wrong foot, too, with Penn's "Secret Six" also handled brutally by censors.

Estimates for This Week

Aldine (Loew's) (1,900; 10-15-25-35-50)—"Ladies' Man" (Par). Star's name unlikely to offset vehicle and maximum of $2,300 indicated, poor. Last week "Wise Child" (M-G) slightly under $4,000.

Davis (WB) (1,850; 25-35-50)—"Public Enemy" (WB). Widely-heralded film chopped to ribbons by censors and will be fortunate to get $5,000 on first week, keen disappointment to everybody concerned. Last week "Six Cylinder Love" (Fox), in five days, under $2,500.

Enright (WB) (3,700; 15-25-35-50)—"Public Enemy" (WB). First three days and "She Wolf" (U) last three days; house on split policy for summer, pictures to be concurrent with downtown runs in WB houses; "Enemy," on first half, looks like $3,000.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"Lawyer's Secret" (Par). Opened Thursday, day ahead of schedule, and for several days may get $4,000. Last week "Beyond Victory" (Pathe) in five days pretty bad at $2,000.

Harris (WB) (1,800; 10-15-25)—"Lady Refuses" (Radio) and "Fighting Sheriff." Double feature on grind will probably hold to average at $2,250. Last week "Bachelor Apartment" (Radio), same.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Secret Six" (M-G) and stage show. Gang films poison in state and this one chopped up too by censors; looks like weak $20,500, if that. Last week "City Streets" (Par), another gang film, just about $20,000.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Lawyer's Secret" (Par). Also getting seven days in East Liberty; maybe $2,700 if lucky. Last week five days of "Beyond Victory" (Pathe) around $1,800.

Stanley (WB) (3,600; 25-35-60)—"Gold Dust Gertie" (WB) and stage show. Lightner picture shoved in at last minute after censors held up previously booked "Women of All Nations" (Fox); week at under $20,000. Last week "Party Husband" (FN), helped by Horace Heidt's band on stage, up around $24,000.

Warner's (WB) (2,000; 25-35-60) "She Wolf" (U). No cast names and unlikely to account for more than $6,750. Last week "Big Business Girl" (UA) down to $5,000.

WB Buys Germantown Theatre

Philadelphia, June 1.

Stanley-Warner has bought the Germantown theatre for an undisclosed consideration. It is a neighb and has been operated independently since built, 20 years ago. Property is assessed at $190,000.

No change in policy announced.

Fox Films' 1930 Statement with Clarke Letter

Fox Films' net profit available for dividends, as by official company report for 1930, is $9,205,435. This is on the basis of a 52-week write-off of film costs as compared with a recent banker audit which would have reduced this net by something like $894,261 to $8,574,290.

This banker audit was made in connection with the company's recent new financing and for that very purpose. The two audits caused some difference, which is explained in a special letter to stockholders by Harley L. Clarke. It will probably be gone over at the Fox stockholders' meeting scheduled for June 10.

The banker write-off system amortized film costs on a basis that called for writing off 93.5% of domestic negative film in 26 weeks, which the Fox management considered as extreme. In addition the banker audit as explained was made retroactive for 52 weeks. That took the audit to Sept. 28, 1929, or three months prior to the period that had been closed in the audit of Dec. 28, 1929. It was based on the rental history of the first 29 sound pictures made by Fox.

These 29 pictures were considered by the Fox management as an improper basis for writing off, owing to conditions under which they were produced and distributed at a time when theatres were engaged in wiring, besides which four of the first Fox talkers had been originally intended as silents.

The $9,205,435 which Fox reports as net profit for 1930 figures to $3.64 a share on the stock. The decline over 1929 amounts to $263,516 as compared with the net of that year, which was $9,469,051.

Operating Profit Higher

The company's net operating profit was greater than in any previous year, amounting to $10,251,827, which would have computed to $4.06 on the 2,525,660 shares of Class A and B stock outstanding Dec. 31, 1930. From this amount, $1,046,392 is deducted for non-recurring expenses incurred prior to 1930.

Theatre receipts of direct subsids in 1930 were $51,414,002, as compared with $39,962,044.

Amortization of films for 1930 amounted to $27,305,357, as compared with $24,158,544 in 1929. Depreciation on plant and equipment, exclusive of studio property, was $3,873,560, as compared with $2,678,761 in 1929.

The report indicates that Fox controls and operates 532 theatres in the U. S., outside of the Fox eastern houses, the gross receipts of which for 1930 amounted to $51,414,002. Altogether its theatre operating subsids and affiliations total 1,013 houses. This includes the 395 theatres of British-Gaumont, and 86 of the Hoyt chain in Australia.

In addition, it is stated a budgetary system put in by the new management has reduced operating overhead by $3,000,000. This is to be further reduced, according to report, currently with the letting out of holdover execs from the old William Fox regime and who are not actively engaged for company interests. Something like $500,000 annually or more will thus be saved by the company.

Gross business done by Fox and its subsids in 1930 amounted to $96,446,366, of which $45,032,344 was from film rentals.

Metro's Net

Metro's net profit after taxes for the 28 weeks ended March 13, 1931, and just announced, amounts to $3,535,439.

Its gross profit was $7,004,382. Operating expenses for the same period are given as $3,441,581. Miscellaneous income, $454,743. Federal taxes, $482,105. Net profit before taxes was $4,017,544. Operating profit was $3,562,801.

Some Par Bonds Paid

Paramount has reduced its sinking fund gold bond obligations from $15,000,000 par value to $14,250,000 par value by payment of $750,000 to Chase National Bank, trustee, last week. By requirements of the indenture as dated of Aug. 1, 1930, this need not have been paid until Aug. 1 this year.

The bonds as issued are for 20 years at 5½%.

The Fox 1930 Statement

Fox Film Corporation

And Wholly Owned Subsidiary, Controlled and/or Affiliated Companies

Condensed Consolidated Earned Surplus and Profit and Loss Year (52 Weeks) Ended December 27, 1930

BALANCE, December 28, 1929.			$11,603,511.22
ADDITIONS:			
Income Credit:			
Gross income from sales and rentals of film and literature and theatre receipts		$96,446,345.59*	
Income from rental of stores and offices		1,469,828.45	
Dividends from investments:			
Loew's, Incorporated	$2,147,925.00		
Other	291,143.50		
		2,439,068.50	
Other income		1,648,766.57	
Total income from all sources		$102,004,009.11	
Income Charges:			
Operating expenses of theatres and exchanges, head office and administration expenses, etc.	$54,563,268.04*		
Amortization of production costs, including participations	27,305,356.77		
Depreciation	3,873,560.00		
Interest	1,548,230.50		
Minority interests' shares of theatre subsidiaries' profit	790,056.66		
Total income charges		88,080,571.97	
Income available for interest requirements of parent company, Federal income taxes and non-recurring expenses		$13,923,437.14	
Interest requirements on one-year 6% gold notes:			
Interest	$2,290,250.00		
Amortization of discount and expenses	1,133,106.00		
Provision for Federal income taxes	248,254.24		
		3,671,610.24	
Net profit from operations, before deduction of non-recurring expenses		$10,251,826.90	
Less non-recurring expenses		1,046,392.43	
Net profit for year, carried to surplus			9,205,434.47
			$20,808,945.69
DEDUCTIONS:			
Adjustments in respect of reserves:			
Appropriation from surplus for possible reduction in normal expected return on picture inventories		$2,000,000.00	
Less excess provision for indeterminate liabilities and contingencies returned to surplus		1,650,000.00	
		$350,000.00	
Settlement of contracts entered into in prior years		738,263.21	
Dividends declared		10,102,240.00	
			11,190,503.21
BALANCE, December 27, 1930, carried to balance sheet			$9,618,442.48

* Rentals of film to subsidiary theatre operating companies not eliminated.

RESERVE FOR CONTINGENCIES

Year (52 Weeks) Ended December 27, 1930

BALANCE, December 28, 1929, per annual report to stockholders			$11,576,297.65
LESS CHARGES DURING THE YEAR:			
Extraordinary expenditures incurred during the period of financial readjustment, less portion assumed by associated company:			
Proposed financing pursuant to the terms of the Bancamerica-Blair Plan, not consummated	$748,245.90		
Authorization of additional 4,000,000 shares of capital stock	257,851.18		
Additional compensation and bonuses paid to employees	1,322,722.28		
Legal fees	2,038,711.52		
Accounting fees	168,281.86		
Outlays in connection with acquisition of British properties, not capitalized	1,286,290.71		
		$5,822,103.45	
Cost of proposed acquisition of British properties, not consummated		177,872.47	
Outlays in connection with "Grandeur" film experiments, settlement of royalties previously in dispute, and sundry non-operating charges		489,426.04	
Outlay on repurchase of "A" stock of Fox Theatres Corporation from Case interests		437,500.00	
		$6,926,901.96	
Amount of reserve considered excessive—restored to surplus		1,650,000.00	
BALANCE, December 27, 1930, carried to balance sheet			8,576,901.96
			$2,999,395.69

ASSETS

CURRENT ASSETS:		
Cash		$5,308,943.27
Accounts receivable, less reserves		5,650,834.02
Inventories (unamortized cost)		21,627,175.99
Prepaid expenses		1,118,724.67
		$33,705,677.95
INVESTMENT IN FOX THEATRES CORPORATION, less reserve (market value at December 27, 1930, $770,704.00)		2,602,462.50
INVESTMENTS IN ADVANCES TO AFFILIATED COMPANIES AND ENTERPRISES:		
Pledged to secure 6% gold notes:		
Investment in 660,900 shares of Loew's, Incorporated, common stock at cost	$75,000,000.00	
Investment in Metropolis & Bradford Trust Co., Ltd., capital stock at cost	19,030,929.04	
	$94,030,929.04	
Investments in respect of which proportionate shares of undistributed profit are included	7,154,153.88	
Other investments, at cost	6,227,929.75	
		107,413,012.67
LAND, BUILDINGS, LEASEHOLDS, MACHINERY, EQUIPMENT, FURNITURE AND FIXTURES:		
Operating properties, less reserves for depreciation and amortization of $13,771,891.56	$52,429,345.34	
Non-operating properties	1,232,633.08	
		53,661,978.42
LEASEHOLD AND RENTAL DEPOSITS		852,206.61
CASH SURRENDER VALUE OF LIFE INSURANCE POLICIES (less loans of $290,638.46)		292,268.82
MISCELLANEOUS ASSETS		1,202,599.49
DEFERRED CHARGES		1,624,269.04
		$201,354,475.50

LIABILITIES

CURRENT LIABILITIES:		
Notes payable		$1,429,370.68
Accounts payable and accrued expenses		7,987,169.16
Dividend payable, January 15, 1931		2,525,560.00
Reserve for 1930 Federal income taxes		225,267.67
Portion of funded debt maturing within one year		4,528,260.90
Amounts due to associated companies		1,515,931.99
		$18,211,560.40
DEFERRED CREDITS AND SUNDRY LONG TERM LIABILITIES		710,355.81
*LIABILITIES TO BE REFINANCED:		
Secured 6% gold notes, due April 15, 1931	$55,000,000.00	
Note payable of Wesco Corporation, secured by capital stock of Fox West Coast Theatres	10,000,000.00	
		65,000,000.00
FUNDED DEBT OF SUBSIDIARY COMPANIES		11,988,721.12
RESERVE FOR INDETERMINATE LIABILITIES AND CONTINGENCIES		2,999,395.69
PREFERRED STOCK OF SUBSIDIARY COMPANY		46,600.00
NET WORTH:		
Capital stock of no par value:		
Authorized 4,900,000 shares of Class "A" (of which 295,000 shares are reserved for the exercise of stock purchase warrants) and 100,000 shares of Class "B"		
Issued and outstanding 2,425,660 shares of Class "A" and 100,000 shares of Class "B" (less 700 shares held in treasury)	$90,780,000.00	
Earned surplus	9,618,442.48	
Appropriated surplus—for realization of inventories	2,000,000.00	
		102,398,442.48
		$201,354,475.50

* These liabilities have since been liquidated, as a result of the refinancing transactions set forth in the Bankers' offering circular dated April 10, 1931.

With 15 Houses Wired in Lisbon Talkers Go Floppo in City Where 85% of Pop Can't Read or Write

Lisbon, May 24.

After 15 theatres in Portugal were wired for talkers, business went on a skid to such an extent operators are worrying, trying to keep from going broke.

In Lisbon, the capital, with a drawing population of around 80 to 90,000, there are now 11 wired houses. Each house reports poor business. Whether this is the result of the changes from silent to talking films or whether it is the result of the world-wide depression is unknown. It is thought due to general bad business and not because the talkers are not liked.

The drawing capacity in Lisbon, according to the population given out, will no doubt surprise many. The statistics give Lisbon as 650,000, but as about 80 or 85% are not theatregoers, the theatres have only a small number to draw from. The average Portuguese can't read nor write, has few demands on life and has a general disinterest in everything except wine, bullfights and football.

"All Quiet on the Western Front" (U), recently at the Sao Luiz, tried to break even by reducing admission 50%. It is a reported flop. "The Dawn Patrol" the only fair drawer since early in the year.

2 Flops in 3 Films

Three pictures have been turned out by Paramount in Paris with all Portuguese talkers in which Beatrice Costa and Estive Amarante were starred. The first two were complete flops, but the third, "Her Wedding Night," is going fair. All shown at the Tivoli, Lisbon's deluxe house.

The business in Portugal is being fought for by Metro and Paramount. Outside of the German competition the two American companies are getting the best share. Both have staffs of about 18 people in their Lisbon offices, with Metro managed by a Yank, J. B. Ballester, who knows his business. He tells an amusing story about somebody denouncing him for asking one or two of his employees to work or to come to the office for a short time during a legal holiday a short time ago. It's against the law for any office manager to ask his force to work on any legal holiday. Ballister paid his fine without a kick, but the next holiday that came along not legal but generally recognized, and there are many of them in Portugal, Ballister ordered the whole force to be on the job.

Too Bare

Portugal levies a 7% tax on two-thirds of the seating capacity of the houses and $5 gold per kilo on film and $1.10 gold per kilo on disks. While the duties are not exorbitant, they are plenty high. If lowered, it is believed business might pick up with the attendant lowering of the prices of admission.

A revue was put on recently at the Avenida composed of an all-woman cast with 90% outfitted with smiles and slippers. The censor got busy after the first couple of nights of "The Love Strike" and decided that as the hot weather had not yet arrived in Lisbon the girls had better put on wraps. With the cutting out of the spicey chatter and with the increased wearing apparel the show closed down and another flop was marked up.

Dutch Sound Newsreel

The Hague, May 24.

The first all-Dutch sound newsreel exhibited this week.

It was made by the Polygoon Company at Haarlem, which has for years making Dutch silent newsreels.

$28,000 Low at Empire; "Outsider" Taken Out

London, June 1.

"The Outsider," an Eric Hakim indie production, grossed $28,000 at the Empire last week. Disappointing in view of it being a holiday week.

"Dance, Fools, Dance" (Metro) switched in to replace

TERRA-TOBIS DEAL IN U. S. IS FOR 2 YEARS

Curtis Melnitz and Ralph Scotoni, vice-presidents of Terra Films, sailed on the "Bremen" Friday (29) for a return to Berlin after negotiating for distribution of their German output in America by Tobis. This is in line with Tobis' spreading out activities in America.

Melnitz and Scotoni turned four films over to Tobis immediately on signing the agreement, among them a super production of "The Karazamov Brothers." Agreement is for two years and calls for Tobis to distribute all of Terra's product on this side for that length of time.

Terra will continue its relations with United Artists, Melnitz explained before sailing, on the old basis. They are German representatives of the American firm, with their personal interests on this or the other side not interfering with the relationship.

Par's Booking Plum

Paris, June 1.

Fear of a film shortage has caused the Gaumont circuit to entrust Paramount with all its open play-dates. It means a heavy booking contract for Par.

"Tabu," Polynesian film made independently by the late F. W. Murnau and distributed by Paramount, will reopen the Gaumont Palace. Opening date for the house, now undergoing serious alteration, not settled yet.

Switzerland's 1st Deluxe

Geneva, June 1.

Switzerland's first de luxe picture house has been opened here by an international group of Swiss capitalists headed by George Burton, Englishman. Burton is managing the project.

Other de luxe houses will be built to make up a circuit.

WB's P. A.'s in London

London, June 1.

Leila Stewart, p. a. for Warner Brothers, is expected to leave the post shortly.

Fred Allen, First National publicist, may add her post to his own when—and if—she goes.

Pat O'Connor, until Fred Martin's death, second in command at Paramount's London publicity offices, has been given the top job.

B. I. Gets Pavilion

London, June 1.

British International has finally put through its deal with C. B. Cochran for the Pavilion over the summer.

Deal was held up several weeks because Cochran objected to BIP plans for running the house on a grind program, beginning at ten in the morning. BIP finally won him over.

One German Banned

The Hague, June 1.

Censors barred one German film. It's "Hinter Geschlossenen Tueren" (Behind Closed Doors).

SPLURGE FOR TALLULAH

London, June 1.

"Skippy" (Par) is withdrawing from the Carlton today (Monday) after a short stay. "Tarnished Lady" (Par) is next.

Latter picture is getting a big advance boost on the Bankhead rep, with the feature slated for an indefinite run.

BRITISH VERSION OF '1914'

London, June 1.

Audible Filmcraft will reopen Piccadilly Circus, film site, with a dubbed English version of the German war epic, "West Front, 1914."

WB SUES TO RECOVER $75,000 PAID FOR STOCK

London, June 1.

Warner Brothers has served writs upon Arthur Clavering, Albert Clavering, Sir Gordon Craig and Federated Estates, Ltd., claiming that it was induced by misrepresentation, or nondisclosure of facts, by Arthur Clavering to purchase 6,000 shares for $75,000 on July 10, 1930 in the defendant company. Action is taken through the Warner solicitors, Denton, Hall and Burgin.

The defendant company was at that time registered in the respective names of Albert Clavering, Sir Gordon Craig and John Rose, with the stock being the entire issued capital of the firm.

Warners ask rescission of the purchase and repayment with interest. The Warners declare that payments made and the obligations entered into by Arthur Clavering on its behalf were unauthorized and in breach of trust.

Another writ by Warners served on Arthur Clavering makes a more or less similar claim in respect to a company registered under the name of Manchester Entertainments, Ltd.

Warners is effecting several changes abroad in which let-outs of Gus Schlessinger, as German representative, and Arthur Clavering, British overseer, are included.

Clavering's job will be filled by an appointee of George Bandy, the brothers foreign chief, while Herr Kauffman, an assistant to Schlessinger, will succeed the latter.

Bandy will return from London in another three months, following completion of tightening up the foreign field, which he commenced two months ago.

FRENCH POOR FILMS WORSE

Paris, June 1.

Poor quality of the great bulk of recent native film product is turning capitalists away from film men here.

"On Purge Bebe" ("Baby's Being Cleaned") (Braunberger) was withdrawn last week in Marseilles after only three days.

Several other producers have been shelving their product, because it's so far below average that it's impossible, even in spite of a general film shortage.

GROSSES 30% OFF FOR PCT, ENGLISH CIRCUIT

London, June 1.

Provincial Cinema Theatres reports for the year show that it is 30% lower in grosses than last year.

P.C.T. is a British Gaumont subsidiary.

Kates on Par's Foreign

Following appointment of Melville A. Shauer to B. P. Schulberg's executive production staff in Hollywood, his post in charge of foreign production and distribution at the h.o. has been filled by George N. Kates.

He was exec assistant to Shauer.

Vaude in RKO House

London, June 1.

Leicester Square theatre, RKO's show case here, goes vaudfilm July 3, with an attempt made to have Gracie Fields heading the first bill.

Figured Miss Fields' appearance here at that time would be a good plug for her first talker, due in the house several weeks later.

Palace Goes Dark

London, June 1.

"Birth of a Nation," synchronized version, closed at the Palace yesterday (Sunday) after two weeks to around a $24,000 total.

House has gone dark, as there is no attraction in sight to take its screen.

TRICKY BELGIAN EXHIBS

Replacing Censored Cuts in Silents Bringing Severe House Watch

Brussels, May 24.

M. Janson, Belgian Minister of Justice, announced in the Senate that film censorship in this country is to be more severe. At present talkers cannot be censored, as the censorial theatre is not wired.

In silents cuts made by the censor have been found to reappear in the film when shown. To prevent this special agents have been appointed for surprise visits to theatres.

Head Office Jam with G-B Direction—Change Also Due in Operation

London, June 1.

Directorial feud between Mark Ostrer and Charles Woolf, Gaumont British execs, is expected to reach a climax here shortly, with the likelihood that Woolf will drop out.

Booking of "Chance of a Nighttime," Gaumont British film, into the Plaza, Paramount house, is said to have resulted in the split, with Osterer and Jarratt, head booker for the chain, refusing to give the film a West End run on the Gaumont circuit.

Understood that G. B. plans extensive head office executive changes, with the object of centralizing control of the circuit into four main provincial groups and not attempting to supervise the entire circuit from London.

HAIK CO. INCREASING CAPITAL BY DOUBLE

Paris, June 1.

Capital of the Jacques Haik Film Company, financially one of the strongest in France, increased from $600,000 nominal to $800,000, besides which added fresh reserves provide about $800,000 more in funds.

Haik's film production will be about 18 films this current year.

Haik's ace house is the Olympia. He is also building a boulevard house on John Eberson's plans which, it is considered, will be the most up-to-date in Europe.

London That Way Too

London, June 1.

New company formed by Gaumont British under the direction of Jeffery Bernerd, Charles Wilcox and Dan Phillips to purchase another stack of theatres, has fallen flat, with the deal cold.

Understood about 50 potential houses were lined up. When Isidor Ostrer, head of Gaumont British, went down to the stock exchange to raise the necessary $10,000,000 he couldn't impress the money lads.

Pool Technical Depts.

Paris, June 1.

Pathe-Natan has decided to pool its technical department with the Gaumont organization and will also participate in programing.

No financial or operating merger is involved.

Move was largely fostered by the Minister of Fine Arts.

4 Wks. for "Front Page"

London, June 1.

Bottom fell out of "Front Page" (Caddo) for its fourth and final week at the Tivoli, with the film clearing barely $9,000. Just over the house deadline.

Synched version of "Ben Hur" moves in June 2.

Holland's Heat Wave

The Hague, June 1.

Heat wave here last week killed off box office returns in both picture and legit houses.

Dunlap Resigns in Mex City

Mexico City, June 1.

Gordon B. Dunlap, in charge of Paramount sales here, has resigned.

He is temporarily succeeded by Clarence C. Morgan of the branch staff.

WRITERS ON DISFIGUREMENT

Paris, June 1.

International Writers' Congress, currently meeting in Paris, have formed a branch to be called International Protective Association with the object of watching against disfiguring of novels through filming.

Writers are quite annoyed by this alleged damage to literature and intend to do considerable protesting.

Writers from 26 countries are represented in the group, with America out.

DEL GOODMAN BACK, MARRIES IN HONGKONG

Shanghai, May 3.

Del Goodman, Far Eastern representative, with headquarters in Japan until recently for Fox Films, confirmed bachelor until April 29. On that day in Hongkong he married Sybil Goldman of Shanghai at the American Consulate.

The newlyweds will honeymoon in India where Fox is to open five branches.

Thorpe Unit with BIP

London, June 1.

John Thorpe, who recently quit BIP as a director and studio manager, will start his own unit with Associated Metropolitan Productions on his return from the States.

Unit will make three for A. M. P. with BIP release and John Maxwell digging up the money on a percentage basis.

Understood the unit is expected to dig up its own financing, after getting started, or leave BIP.

Thorpe has taken Charles Nicholson, asst. BIP studio manager, to manage his unit.

Company was registered privately on April 13 with a nominal capital of $5,000 and the directors not listed.

U Syncing Ancients

Hollywood, June 1.

Universal is digging up more pictures from its library to be synchronized with sound and music for the foreign market. These synched versions will comprise U's only contribution to foreign theatres at its coast studio.

Latest to get the synched treatment are "Hunchback of Notre Dame" and "The Flaming Frontier," a Hoot Gibson western. "Up for Murder," a recent Lew Ayres talker, and other talkers will also get music and sound. Previously "Midnight Sun" and "Seed" had been made and were reported liked by U's home and foreign office.

"California Straight Ahead" and other old Reginald Dennys are being considered also. Jack Foley is in charge of the synching and will probably do about 12 such versions a year. The next to nothing cost has made them a favorite with U execs.

Tobis Takes Forenfilms

Forenfilms, Inc., distributors of foreign language talkers, has been absorbed by Tobis, German producer and distributor. Tobis is spreading out in the American field, taking over all the product that Forenfilms has on hand.

President of Forenfilms was David Diamond, brother of Milton Diamond, Tobis' chief. He will have an executive position in Tobis' New York offices.

Apollo, Nantes, Burned

Paris, June 1.

Apollo theatre in Nantes, biggest house in that city, was destroyed by fire.

No casualties, but damages are heavy.

Hague Bans German Film

The Hague, May 24.

Dutch Board of Censors banned the German film made by Nowak Company, "Geheimes der Liebe."

REPRINTED IN RESPONSE TO EXHIB. DEMAND

FROM RKO RADIO'S BOX-OFFICE SMASH LAST WEEK IN...

VARIETY

RKO Radio PICTURES

Reg. U. S. Pat. Off.

60,000 Attended the Kentucky Derby at Top Prices and Shouted Themselves Hoarse.

70,000 Packed the Yankee Stadium to See a Ball Game Last Week.

Giants and Cubs Drew 55,000 May 9th.

Ringling Show Is Grabbing Plenty.

Outdoor Amusements Look for a Boom Year Near the Big Cities.

Nothing Wrong With the Public If You Have What They Want and Know How to Sell 'Em.

Show business is changing with all the bewildering effect of a kaleidoscope . . . Only the Showman with a punch is packing away the winning grosses.

This Flashing Era is putting a premium on brains . . . FOR OPENINGS WERE NEVER SO IMPORTANT AS THEY ARE TODAY.

The exhibitor who hangs out a one-sheet, changes the bulbs in his marquee, plants a reader in his daily paper with a pansy ad . . . and lets it go at that . . . will take the licking of his life.

RADIO PICTURES URGES EVERY SHOWMAN IN AMERICA TO TAKE OFF THE WRAPS AND WORK LIKE HELL.

There's no such thing as depression in show business for the man who won't be licked . . . If you sold automobiles or yachts or diamonds there'd be something to cry about.

BUT YOU ARE IN THE GRANDEST BUSINESS IN THE WORLD . . . SELLING ENTERTAINMENT TO A PLANET FULL OF PEOPLE WHO ARE CRAZY ABOUT AMUSEMENTS.

If you don't sell your public hard, fast and with sure-fire effect you can bet your last dime that the out-door showman will out-sell you.

Ditch the old routine . . . pull new stuff . . . write a new act and sock 'em plenty.

You've got to get openings . . . big openings . . . or close behind dat ol' davil eight ball.

WHEN YOU TIE UP WITH THE RADIO TITANS SENSATIONAL NEW LINEUP YOU BUY THE GREATEST TICKET SELLING SUPPORT THE SHOW WORLD HAS EVER KNOWN.

JACK PEARL
"The Meal Ticket"
Comedy; 20 Mins.
Winter Garden, N. Y.
Vitaphone Nos. 1230-1

An antique in story and gags abetted by Jack Pearl's broken English, being so broken a fan with good hearing and understanding gets about 50% of what he says. That's plenty, since this thing is flat and of the class that makes audiences squirm.

Fur coats—whether it is cheaper to buy for the wife or the girl friend—seems to be the theme. *Waly.*

"PLAY BALL"
Cartoon
8 Mins.
Globe, N. Y.
RKO-Pathe

Quite evident that if it weren't for those razzberry blowers many a short wouldn't know what to do with itself. This is such a one. Makers of these cartoons will eventually realize that continuous use of the British "bird" is no longer funny. That the light should have dawned six months ago is beside the point, for they're still hanging the berry on all and sundry at the least provocation. To hear it flop the way it did at the Globe may be the only cure.

"Play Ball" is one of the Van Beuren Aesop Fables. It revives, as the title indicates, the diamond pastime in a game between monkeys, elephants and hippoes. No unusual wrinkles as even the outfielder hopping a bike to chase a fly is revived plus the windup parade around the bases.

Rodenich scored the reel and the arrangement calls for some dialog. Latter is bad and does much to disrupt. Diction put into the mouths of these cartoon characters invariably sounds out of place. When it doesn't jibe, the damage is irreparable. Grunts, cries and exclamations have often been made to register, but the producers generally overdo it by delving into the conversation. The verbatim angle has robbed many a cartoon of its effectiveness and numerous of these one reelers are still just getting by for that same reason, when they should be solid hits.

Hence, "Play Ball" is just an ordinary short. It's in a Broadway house on a base on balls from the home office and will find its best chances in the cheaper priced neighbs. *Sid.*

CHARLEY CHASE
"Rough Seas"
Roach Comedy
19 Mins.,
Capitol, N. Y.
Metro

Remarkable that in this era the Hal Roach studio could turn out such an utterly useless slapstick comedy short of the fashion of 1915, with or without Charley Chase.

For America a total loss unless needed for a filler. If made for the foreign trade where Chase holds some popularity, it should be sent there and not shown here, to protect Roach's and Chase's reps at home, if any.

Silliest sort, just plain open face the slapstickers used up so long ago. With a quartet rung in besides and seemingly Chase dippy about his voice, he is singing on the level here, because if not he never would stand for the duping.

Shorts of this sort call for no detail in notice. That would be as bad a waste as they are and this is.

The kind of a short that when the house mgr. squawks, saying, "For heaven's sake, what did you send this one in for?" He is told, "Well, you know, shorts are shorts, and we've got to play it." *Sime.*

DEWOLF HOPPER
"For Two Cents"
Comedy
10 Mins.
Strand, N. Y.
Vitaphone No. 1078

Stanley Ridges and William Gargan help here, besides blond nurse and an eccentric character who plays a doctor. All are okay with the blonde enough on looks. But the ending leaves this short without sense and kayos its possibilities for de luxe classification.

Hopper plays a man about to die who becomes the object of competition between two dailies. One offers him dough to pass out early so that it can make an edition and the other daily comes in too late to offer anything. Gargan, while not listed, stands out.

Hopper begins and ends in bed. Unimportant, but a one reeler for the small spots. *Shan.*

"HIGH STEPPERS"
Rice Sportlight
7 Mins.
Trans Lux, N. Y.
Pathe

Interpreting the title athletically, this reel covers track running. So continuously do newsreels film race meets that there is little more to this than the collection and the lecture. But all right as a program sidelight.

Included are various school contests showing cross country racing, the dashes, relays, walking, broad-jumping, hurdling and pole vaulting. *Waly.*

BOBBY JONES
"HOW I PLAY GOLF"
"THE NIBLICK"
10 Mins.,
Winter Garden, N. Y.
WB-No. 3

Another excellent golf exhibition in this Bobby Jones series. Hoisting those balls from a sand trap to within a few inches of the cup draw audible exclamations of admiration throughout the house. Jones does it in such a way the game he plays is as interesting to non-golfers as the most ambitious duffers.

How to hold the club, and a slant on just how much sand to take for these shots are the leading pointers.

Background this time is a golfing hubby and an irate wife. Just about the quantity used of this sidelight enough. *Waly.*

"ADVENTURES IN AFRICA"
"INTO THE UNKNOWN"
Travelon
14 Mins.
Strand, N. Y.
Vitaphone No. 4618-19

This is the first of a series of 12 chapters produced under the supervision of Wynant D. Hubbard, explorer and authority on wild life in Africa. It is synchronized with sound in spots and carries an off screen voice. Short is a distinctive novelty which, if followed by others equally, or even nearly as good, can go on any kind of program. Offers a chance to market in the educational field as well.

Subject has been judiciously cut and its good b. o. possibilities are shown in the punch finish that has a thrilling fight between a hyena and a lioness in closeup as they battle over a kill. The now familiarly photographed water buffalo and wart hog are also shown. The off-screen guide explains the hardships of making the picture and also some native crudities. But that hyena-lioness fight is enough to recommend the subject. Photography by W. Earle Frank is uniformly good. *Shan.*

"HATS OFF"
Patriotic
14 Mins.,
Roxy, N. Y.
Fox

Patriotic quarter of an hour which can be hauled off the shelf for any of the national holidays. It'll probably go through the schools, too, and for theatres is appropriate on these observance occasions without being outstanding.

The thought is a pictorial explanation why men uncover when the flag passes in a line of march. It takes a child with a double exposed Uncle Sam tracing the history of the country from Betsy Ross through Washington, Lincoln, Roosevelt, West Point and Annapolis. The academies are the windup, the climax being the middies' color guard walking directly into the lens.

A holiday addition which will catch respectful attention with stock shots of "over there." To sooth the pacifists here is also some dialog on the states being a peace-loving nation. The scenes are a conglomeration of news footage, library stuff and bits from past features. A couple of the scenes were also probably made. *Sime.*

BILLY HOUSE
With Lea Penman and Thea Hardwig
"The Headache"
19 Mins.; Comedy
Rialto
Paramount

For the little real laughter propelled in this piece it is much too long. Billy House is most of the film and most of the laughter, whatever there is of that. Aside from one or two old lines used the laughs are dependent on the not too sure system of having one of the two women in the subject faint and the other woman pull a gun.

It's a question whether such apparent desire on the part of the makers to inject s. a. by showing one of the women in her undrapery is good screen matter, in sorts anyway. Maybe that spells the makers figured the short weak without the leg show. Here it's crude and shows the gal about to step in a steaming tub. Tammany Young plays a newsie and he's good. *Shan.*

"CHASING TROUBLE"
Comedy
21 Mins.
Mayfair, New York
RKO-Pathe

Corking short that ranks ace high from all angles.

Husband returns home the day before expected, after a year's absence, to find wife has prepared to entertain the girls with a bridge game. After mistaking the twins of his wife's friend for his own as the surprise his wife told him about, he is forced to prepare sandwiches for wife's girl friends, mind the babies and other hard work.

How he attempts to do all this but makes a mess of the entire affair is the hoke comedy. When caught at this house it drew laughs, from the women especially.

Names of two leading characters not caught, but both handle their parts expertly. Junior Coughlin is in as the pestiferous youngster.

"JUST A GIGOLO"
Organ Novelty; 5 Mins.
Winter Garden, N. Y.
Vitaphone No. 4817

Out for a big theatre. Just a substitute for the usual organist in person in the organ pit. This one has a soloist, and either the voice or the recording was out at the time he did his singing. *Waly.*

"WAY OF ALL FLESH"
Comedy
20 Mins.
Globe, N. Y.
Radio

Laugh entry based on the fishing controversy of flies or worms for trout. Features Ned Sparks and rates minor program consideration.

Mark Sandrich directed and might have made it mean something if cramming what little it holds into one reel. Spread to around 2,000 feet the coating is much too thin to stand the distance.

Script spots Sparks as a henpecked husband, who eventually winds up in the mountains for a joust with the fish. He catches an overgrown barefoot lad enticing with worms, socks him and lands in the rural court. A stirring appeal, which Sparks has overheard in his boss' club on the fly vs. worm controversy, sways the verdict in his favor. But the complainant then mentions that he didn't fry but broiled the trout—and Sparks socks him again for the finish.

Dialog lacks stamina and mixed into the running is a talking bird, for which a lead title claims no dubbing. They possibly figured that the feathered chatterer would justify the extra footage, but it doesn't work out. Meantime, Sparks and his frozen pan style of delivery indicate further one reel possibilities.

Girl playing the wife does well for her brief stay in front of the camera. *Sid.*

"THE FIREMAN"
Cartoon
6 Mins.
Loew's New York
Universal

Full of repetition, lacking in originality and not up to standard in execution, this in the "Oswald Rabbit" series is one of the poorest. It starts out without ideas and ends that way.

Oswald and his wife are on the way to a firemen's picnic when they are dumped, their bawling baby catching up with them. When they finally reach the picnic, nothing very much happens that comes under the head of cartoon entertainment.

Drawings not up to standard. *Char.*

MAGIC CARPET OF MOVIETONE
"WANDERING THRU CHINA"
Travelog
8 Mins.
Embassy, N. Y.
Fox

Educational travelog series by Fox which has started talk of an educational production program by that company. This link holds mild interest. Most all its views have previously been screened.

Photography is good and highlights of an inland sector are briefly shown with a kick finish provided showing Chinese fan tan players getting excited over a play. Other shots include street sights and kids at school and at play. The kids are the best. *Shan.*

Europa's Letzte Pelikane
(Europe's Last Pelicans)
Educational
10 Mins.
Cosmopolitan, N. Y.
Ufa

Interesting and beautiful short. A study on the life of pelicans, highly interesting, with lecture. Lecture is shown at this German film house in the native language, but with a switched English lecture, ought to be booking.

Photography showing the pelicans in flight is exceptional and will bring comment.

Ufa used to make a lot of these educationals in the silent days. This one is right in line.

DR. SIGMUND SPAETH
"THE TUNE DETECTIVE"
Skit with Music
9 Mins.,
Rialto, N. Y.
Paramount

Dr. Spaeth repeating his formula for tracing melodies to their source. Background here is a futuristic courtroom where two unintelligibe foreigners are suing each other. It's only a so-so show. Spaeth is introduced from behind a door and plays the piano to prove where some of the popular songs may have been taken from. *Shan.*

"I'D CLIMB THE HIGHEST MOUNTAIN"
Song Cartoon
8 Mins.,
Rialto, N. Y.
Paramount

Fleischer creation that isn't up to grade. It will do, however, to fill. Principle weakness is comedy. Animals are shown as Tyrolese mountain climbers. Various groups finally winding up in the bouncing ball as a hidden tenor sings the song from which the cartoon gets its title. *Shan.*

"STRANGE AS IT SEEMS"
Color Novelty
10 Mins.
Central, N. Y.
Universal

Both photography and subject matter look improved over previous numbers of this same series by John Hix, evidently affiliated with the newspaper syndicated piece of the same title. It will make a good and interesting filler for any program. The shots are accompanied by an off-screen lecture voice.

Around five clips beginning with the short of an Aztec artist in Mexico who paints portraits by holding the paint brush in his mouth; a Kentucky mechanic who licks red hot metal with his tongue and even sticks an acetylene torch in his mouth; a hotel for bats in San Antonio, and some modern gold prospecting outside Los Angeles. The finale clip is of China showing how the Chinese keep their carrier pigeons, or whatever they may be, from being molested by hawks by tying bamboo whistles to the feathery tails of the pigeons. The whistles are blown by the wind as the pigeons fly to scare off the hawks.

No identifying mark for each of these chapters. None here or on previous editions. *Shan.*

"JUST A PAL"
Comedy
11 Mins.
Stanley, N. Y.
Paramount

Fair marital wrangle of the type the family audiences enjoy. Three characters and all capably played. Dialog is bright and is applied to an old idea.

Hubbie meets an old pal and invites him in for dinner. But when he tells the wife the latter spurns the thought. Pal then informs the father that he contemplates marriage. While Pop warns him against it, his wife is listening. After the pal leaves, wife says she's going back to mother, takes the carriage and walks off. Husband picks up the baby he has secreted and remarks that she'll be back.

"TOM THUMBS DOWN"
BOBBY JARVIS AND HARRY McNAUGHTON
Comedy
8 Mins.
Warner's, N. Y.
Vitaphone No. 1105

Fun on a minnie golf course with not much fun. One or two minor gags and a continuous stream of dialog lacking a snicker. A poor reel.

Jarvis is the pansy person who decides to learn golf and three weeks later goes out for the club championship to win. McNaughton instructs. Both men are okay, but have been given no material. *Kauf.*

"THE WATCH DOG"
JACK HAZZARD
Comedy
8 Mins.
Warner's, N. Y.
Vitaphone No. 1145

Has a few good laughs which is a fair percentage for a short. Hazzard, as the bald-headed lad who loves dogs, doesn't sell the part too well, but an unbilled femme, as his wife, is very clever, but not given opportunity enough.

After inducing his wife to let him keep a dog, the animal is dragged in off the street on the theory he's a watchdog. Couple go out and burglars arrive. Dog leads the thieves to the safe and then goes to sleep in an easy chair. *Kauf.*

"DIAMOND EXPERTS"
Grantland Rice Sportlight
4 Mins.,
Mayfair, New York
RKO-Pathe

Seasonal sport short along the usual Rice Sportlight lines, but only about half the length of the others.

Short deals with baseball, as the title implies. Dazzy Vance, Brooklyn pitcher is given most of the footage, explaining how he pitches a few of his curves.

Closes with clips of a baseball game, teams not mentioned although Yanks are evident through the sight of Babe Ruth. High spots of the game, plus the pick-up shouts of the crowd, are used.

"ANIMALS OF THE AMAZON"
Travelog
10 Mins.
Warner's, N. Y.
Vitaphone No. 1228

Good travelog having some exceptional material.

Straight lecture should find easy spotting.

Starts poorly on about two minutes of river stuff, but finally settles down to an unusual series of animal shots. Odd species of animals, all interesting and well photographed. *Kauf.*

"FLY GUY"
Cartoon
10 Mins.
Cameo, N. Y.
Pathe

Although familiar and showing nothing new, this insect orchestra generally amuses and is usually clever. This reel runs through a routine too intangible to follow.

Daddy longlegs are doubled into harps, etc. It will pass. *Waly.*

"THREE WISE CLUCKS"
With Glenn Tryon
Comedy
18 Mins.
Loew's New York
RKO Pathe

Theatres will not increase demand for two-reel comedies by playing "Three Wise Clucks." It's away below the average, with the average not high as it is, and is one of the best recent examples where a poor story leaves little hope, no matter who's in the cast.

Glenn Tryon, former Universal feature star, heads this cast. It includes Marion Douglas, as his girl, and William Roberts as a comical hick hotelkeeper-constable. The Tryon name may be a sales angle, but that's all. He has next to nothing in the way of an opportunity.

Short is built mostly around a practical joke on Tryon by three pals who are stopping at the same country hotel where Tryon and his girl have to put up for the day because of an auto breakdown.

The three muggs, not knowing the girl is Tryon's fiancee, go on the make for her, getting ice thrown in their face and subsequently make a bet with Tryon he can't date her up for dinner.

Latter winning, the trio decide to stage their joke, one dressing up as a dame and rounding up several kids, with the retinue bracing Tryon as the bad husband-papa who deserted them.

Clumsily worked out and nearly as clumsily acted except by Tryon and Miss Douglas.

Probably less originality of situation in "Three Wise Clucks" than could be found in silents of 10 years ago.

Technically short is oke. *Char.*

"SHADOW OF THE DRAGON"
Travelog
10 Mins.
Globe, N. Y.
Pathe

Continuation of the Tom Terriss "Vagabond" series and a mild link. Consists of routine matter, eventually getting around to the Chinese Wall. A couple of good shots of the world's biggest fence for the finish.

Terriss' verbal descriptive matter is particularly dry, with one or two stabs at comedy in the women's clubs manner and very apt to roll over in front of that type of audience, too.

In view of the travelog satires being shown around, Terriss ought to begin paying closer attention to his explanatory remarks. Otherwise he's in danger of becoming a "chaser" of the surefire kind. Travelogs need plenty to make them stand up. This release has little to offer. *Sid.*

"SCHOOL DAYS"
Cartoon
8 Mins.
Trans Lux, N. Y.
Pathe

Getting so with these pen animals and insects that they repeat all of the old tricks and still entertain, providing the locale is different. This time the motif is school.

All the old time school songs are rendered in solo and quartet formation. A class orchestra with instruments denoted by legs and arms comprise the witticisms which are interspersed. *Waly.*

FRANZ LISZT
MUSIC MASTER SERIES
10 Mins.,
5th Ave. Playhouse, N. Y.
Paramount

Not as good as others in the series because of not sufficient action, but of interest. It's all in retrospect by Liszt after he has become an Abbe and thinks back on his younger days.

A gypsy camp scene. "Hungarian Rhapsody" is well done and music throughout is nicely played. *Kauf.*

101 Ranch in Film

Snub Pollard and Raymond Lewis, with a sound recording crew, leave shortly to join the Miller Bros. 101 Ranch show. They will shoot scenes for a feature length picture.

The Pollard-Lewis party will stay with the show for six weeks. Pollard is to direct, and Jack Hoxie is featured.

Pep Club Outing

Paramount Pep Club is having its annual outing on June 13 at Asbury Park.

A special train will convey members each way, the party leaving Pennsylvania station at 9 a. m. and returning 10:30 p. m.

COL'S 1ST FOR '32

Hollywood, June 1.

Harry D. Edwards' production of "Pagan Lady," featuring Evelyn Brent (Mrs. Edwards) and Conrad Nagel will be the first picture released by Columbia on their 1932 program.

Picture now in production at Col. is on an 18-day schedule.

M

(GERMAN MADE)

Berlin, May 24.

Nerofilm production and Vereinigte Starfilm release. Direction Fritz Lang, after story and script by Thea von Harbou. Photography, Fritz Arno Wagner, Gustav Rathje, Karl Vash and Karl Vollbrecht; sound, Adolf Jansen and Emil Hasler. Recorded on Tobis-Klangfilm. Cast: Peter Lorre, Ellen Widman, Inge Landgut, Gustaf Gruendgens, Fritz Gnass, Fritz Odemar, Paul Kemp, Theo Lingen, Ernst Stahl-Nachbaur, Franz Stein, Otto Wernicke, Theodor Loos, Georg John, Rudolf Bluemner, Karl Platen, Gerhard Bienert, Rosa Valetti, Hertha von Walther, Carl Balhaus, Hans Behal, Hugo Doeblin, Else Ehser, Erwin Faber, Ilse Fuerstenberg, Heinrich Gotho, Almas Carell, Eckhof Elzer, Gelingtk, Goldstein, Goltz, Gretler, Hadank, Hartberg, Hempel, Hoecker, Hoermann, Isenta Karchow, Kepich, Hermann, Krehan, Kurth, Leeser, Rose Lichtenstein, Lotte Loebinger, Lohde, Loretto, Mascheck, Matthis, Mederow, Margarete Melzer, Trude Moos, Netto, Neumann, Nied, Maja Norden, Pauly, Klaus Pohl, Polland, Rebane, Rehkopf, Reihsig, Rhaden, Ritter, Sablotzki, Sascha, Agnes Schulz-Lichterfeld, Steckel, Strou, Swinborne, Trutz, Waldis, Walth, Wanka, Wannemann, Wulf and Bruno Ziener. Running time, 114 minutes. At Ufa-Palast am Zoo, Berlin.

An extraordinary, good, impressive and strong talker. Again fine work by Fritz Lang, his wife and helper, Thea von Harbou. A big success, good internationally. All the more astonishing as it is Lang's first talker.

"M" is the sign of recognition of a child's murderer who is sought by the police and an underworld organization. It is the story of the world-known murderer, Peter Kuerten of Duesseldorf. Amazing thing about this is that the authoress, Thea von Harbou, wrote this manuscript before Peter Kuerten was ever arrested, which proves that her vision foresaw the problem of this human beast.

The town is looking for a murderer who is terrorizing the whole city. Children disappear and are found dead. Police force is mobilized and also the underworld, as due to the constant raids of the police their business is endangered.

After a thrilling chase the murderer is caught by the gangster organizations. The work of the police, of the criminal department, the raids and police patrols, the spy work of the gangsters, all this is splendidly worked out and realistically.

Here Lang shows his great ability. When the captured murderer is brought before the court of the underworld organization and sentenced, the audience in part protests and in part agrees with the sentence—it is so true.

The performance takes two hours, a little too long. Without spoiling the effect—even bettering it—cutting could be done. There are a few repetitions and a few draggy scenes.

Peter Lorre does unusually well as the murderer, changing from human despair to bestial lust. It is most gripping when he pleads for human treatment and understanding for his pathological tendencies.

Technical art soars to unknown human heights, and a tremendous group of splendid actors, too big to separately comment. Otto Wernicke, as the chief of the criminal department, achieves such perfect work one is reminded of Lon Chaney's figures. Theodor Loos and Gerhard Bienert are also splendid as criminal policemen. In between are two fine actresses: Rosa Valetti and Margarete Melzer.

A very great artistic success for Fritz Lang and Thea von Harbou, and a great box office picture for the producer, Seymour Nebenzahl, who, with his Nerofilm productions this season has shown more courage and energy to create something new than any other German film company, including Ufa. *Magnus*

Women of All Nations

Fox production and release. Features Victor McLaglen, Edmund Lowe and Greta Nissen. Directed by Raoul Walsh. No credit for story. Dialog, Barry Connors; cameraman, Lucien Andriot; sound, George Leverett. At Roxy, N. Y., week May 29. Running time, 71 mins.

Sergeant Flagg	Victor McLaglen
Sergeant Quirt	Edmund Lowe
Elsa	Greta Nissen
Olsen	El Brendel
Fifi	Fifi D'rsay
Pee Wee	Marjorie White
Izzia	Jesse De Vorska

Not an impressive addition to this McLaglen-Lowe series and destined to do fairly on its box-office swing. Far short of smash rating and winds up as merely program fare which the men will like more than the women, and the males won't be overly impressed.

Running time of 71 minutes the best explanation of the indifferent result. With Fox precedessors in this string knocking off around an hour and a half, this 71 minutes is finite evidence of the cutting involved. It's likely they've eliminated so much that the kick is entirely out. Punch sequence, as it stands, is a two-reeler chase in and out of a harem. Otherwise, it's merely a matter of the two men shouting at each other with neither the dialog nor gags providing a yell.

El Brendel is the Swede private and the razzyberry thing again runs through the picture and is the comedy highpoint. An added sidelight is a "meow" chorus in which most of the principals join and which Walsh has overstressed to the breaking point. It's all supposedly very coy by Greta Nissen in her relations with the boys, is reminiscent of "Dishonored" and as meaningless. Whole purpose is a buildup to a discovery by the Sultan when a cat innocently gives the prearranged coast-clear signal. And that buildup is miles long but possibly made necessary through the deleted footage. However, it amounts to nothing but padding as it stands.

It's all from the same formula, with male attendance apt to be as entertained by the extent of femme limb exposed as anything else. Not an unusual performance from any cast participant because it's merely a succession of roughhouse episodes. It's notable that there's no story credit anywhere. Walsh, who directed, starts telling the story by title in the first person, and the change in locations is accomplished in this manner.

The director hasn't done the two main characters any favor by having them tossed around by a big Swede after spending three pictures, counting this one, establishing them as the screen's scrappiest pair. Incident amounts to a prestige drop which may help evoke a subconscious reaction of a loss of interest in Flagg and Quirt for future use.

Miss Nissen, who has been away from pictures for some time, looks well here, but there is no hint of microphone capabilities under the circumstances. Other contributing members merely flash in passing, with an abundance of harem women and girls also rushing about during a reducing parlor raid. A couple of pieces of business are pretty rough, but Brendel's razzyberry sneeze bats best for laughs, which about indicates what the rest of the film holds.

Even the uninitiated may take a guess or two at what has been omitted from public showing. The wholesale cutting is obvious and results in many pointless sequences. Gait is consequently awkward. Neither is it aided by the forced playing of McLaglen and Lowe. In fact, the picture is continuously straining for laughs which are not entirely there, and the effort involved begins to wear on those out front.

It's reasonable to suppose that this will terminate the association of Walsh, McLaglen and Lowe as regards these military characters.

Sid.

DAYBREAK

Metro production and release. Ramon Novarro starred. Helen Chandler, Jean Hersholt and C. Aubrey Smith featured. Jacques Feyder directed. Adapted by Ruth Cumming from same titled book. Dialog by Cyril Hume; continuity by Zelda Sears. Cameraman, Merritt B. Gerstad. At Capitol, New York, week May 29. Running time, 75 minutes.

Willi	Ramon Novarro
Laura	Helen Chandler
Herr Schnabel	Jean Hersholt
General von Hartz	C. Aubrey Smith
Otto	William Bakewell
Emily Kessner	Karen Morley
Von Lear	Kent Douglass
Franz	Glenn Tryon
Josef	Clyde Cook
Emil	Sumner Getchell
Frau Hoffman	Clara Blandick
Herr Hoffman	Edwin Maxwell
August	Jackie Searle

"Daybreak" can't draw beyond what its star Ramon Novarro can draw by himself. Picture has a most important role badly miscast; it lacks action; the playing is insipid and the talker is flat all the way. In big first runs needs plenty of support. One of those pictures that won't build after opening.

The dirt angle is here, but the dirt angle isn't a box office angle any more it seems. Apathy of the film going public to the dirt stuff will likely wash s. a. off the screen, perhaps bringing back that sweetly spiced romance the Hollywood producers don't appear to care for, whether the general masses do or not.

Lack of action stands against "Daybreak," that gets its title because the two principals stayed out all night the first time they met. Both of them, Novarro and Helen Chandler, give a perfectly blah performance. While there is not enough given to any of the other players for distinguishment, possibly excepting Jean Hersholt and his role is quite placid.

With the locale apparently in Vienna and its Imperial Guard, Novarro speaks with his Latin accent.

In the Imperial Guards you pay your honor debts like an officer and a gentleman, which is in cash or suicide. As trades indebtedness didn't come under that heading, the merchants probably trusted to luck for theirs. But here one officer shot himself because he couldn't pay off on a debt of honor, which may have been filed with the colonel by a gambler; it just had to be settled. Gun was the receipt in full. And when Novarro went in hock to Hersholt for 14,000 guilders ($5,600), Navarro had to either pay off or bump off. He was about ready to bump when his uncle came across with his last 14,000 to save the lad, who thereupon resigned his lieutenancy in the Guards and doubled up with the dame who had become Hersholt's mistress.

Novarro felt himself responsible for the slipping of the dame. She had been a good girl before he met her that night and got her stewed in a beer joint. It was her first drink stuff. The next morning he slipped her 100 guilders and she went nuts, that such a high officer should hold such a low opinion of her. So she called in Hersholt, who had tried to get fresh with her the night before in a class joint's private room. Novarro busted into that room, saving the girl. That's when they first met.

It was a pretty lively evening for the girl, who did piano teaching on the side. She was teaching Jackie Searle, about the best kid actor in the world and who is given nothing to do here, besides made to wear glasses, totally removing his personality. After starting to give Jackie his piano lesson, with Jackie rung in wholly for the use of his name, the girl was visited by the lieutenant. Then the wein stube and the river's side, daybreak and a sea-going hack, the flat, breakfast and the guilders.

That all night thing was repeated later, after the couple had separated but still in some kind of love with each other after their first night. The second time the dame tricked her sugar guy, giving the Lieut. the key to her apartment. And the next morning at breakfast it was after the night before when Lieut. lost the 14,000 guilders at chemin de fer, the dame offered him some money in revenge for Lieut.'s original bad break.

Then she went back to piano teaching, still teaching Jackie, while the Lieut., escaping self-destruction through the kindliness of his general-uncle, who wanted him to marry a nice girl, put on civvies and hooked up with the hooker.

Little of the punch of all this gets over and the picture dies all the way throught the playing. Miss Chandler starts wrong and never rights herself. The piano teacher of Vienna who tried to look like the milk maid from Indiana is all wrong in this picture. Novarro tries the light juvenile style as the Lieut. but it flattens at every try. Only noticeable point to him is that his heavy eyebrows looked suited to make tails for two black cats. Which with uniforms that mean nothing, a couple of joints that mean less in production, the inactivity all of the while, the trite dialog and everything else that always combine somehow when a bad picture comes along, just land this as a picture you won't remember, even if you see it.

Sime.

Miniature Reviews

"Women of All Nations" (Fox). Moderate attraction for money. So heavily cut what is left is awkward and only funny in a familiar way. More yells from the screen than audience with the much worked razzberry the backbone of the comedy. Girls and limbs as important as anything else for male attendance. Women will not like it.

"Daybreak" (Metro). Good for draw only insofar as Ramon Novarro can personally draw anywhere. For de luxers needs support. Sophisticated story. Entire picture and cast pretty flat.

"The She Wolf" (U). Weak b. o. that should appeal, if at all, to women. Not overly strong in any direction. Little action and a lack of drawing cast names.

"The Maltese Falcon" (WB). A picture that will entertain all audiences in all houses.

"Sheer Luck" (Hollywood). Impossible film from all angles. Nothing here for any exhib.

"Lawyer's Secret" (Par) Thin story, poorly written, directed and acted. Won't benefit from word-of-mouth. Has five feature players, and that's all.

"Up For Murder" (U). Just able to class as a program leader. Medium sized grosses at best. Stars Lewis Ayres, with Genevieve Tobin featured. Colorless performance by the star in an unoriginal story. Film's women save it, the other one being Dorothy Peterson.

"Gold Dust Gertie" (WB). Roughest kind of comedy dialog. Looks in need of careful surgery before shoved forth generally. Abounds in slapstick action and mediocre laugh film at best. With Winnie Lightner.

"Ubangi" (Imperial). Carelessly edited picture which holds basic merit. Some good hunt footage which needs rearrangement.

"Three Loves" (Terra). An ancient Dietrich silent made in Germany and revived with a locally synced score and English titles. Not too good even as a silent.

"Der Grosse Tenor" (Ufa). Emil Jannings turns in another excellent performance, but the film doesn't quite make the grade. Long drawn out and unoriginal in theme. Germans will like it, perhaps, but no one else.

"The Sky Raiders" (Col). For the splitweeks and lesser spots. Simple aeroplane yarn, roundly of chapter films.

THE SHE-WOLF

Universal production and release. Based on the stage play, "Mother's Millions." Directed by James Flood. Adapted by Winnifred Dunn; dialog, Gene Lewis; photographer, Ernie Miller. At the Rialto, N. Y., for grind run beginning May 27. Running time, 90 mins.

Harriet Breen	May Robson
David Talbot	James Hall
Tom Breen	Lawrence Gray
Faire Breen	Frances Dade
William Remington	Edmund Breese
Maria Peppy	Lillian Harmer
Mrs. Talbot	Leah Winslow
Peggy	Elinor Flynn
Detective Burke	William L. Thorne

In normal times this picture would probably have been a moderate success. Today it lacks b. o. essence in nearly everything except the mother lure. This comes through the extremely intelligent acting of May Robson, from legit, who here makes her talker debut. Cast drawing names, however, are lacking. It's not deluxe house fare and but moderate prospects for the small spots.

It's the story of a woman in Wall Street who is hard crusted. She bosses everybody as she reaches out to master the one stock manipulator whom she hates. In the scramble for supremacy she neglects her two children, a boy and girl, but by clever manipulation manages to make them both happy. She has picked a boy and trained him to be her son-in-law and picked a stenog whom she has trained to be her daughter-in-law.

The angle of how everything she does or desires turns out as she wishes, all of which must be taken for granted, as it is not shown in the action, is where the film muffed. The plot allows plenty to be shown, but this has been ignored.

Customers will be quick to spot this omission. The studio has mixed hoke with realism for a bad combo result. Besides which the cast shows every premise of being forced with the exception of Miss Robson.

In other respects it's mostly a series of closeups and dialog.

Women, however, will get some laughs and feel sad once in a while. This comes mostly through Lillian Harmer as a housekeeper. Only moment of actual suspense is next to closing when the she wolf has doffed her dowdy outfit for some swell raiment to call on and tell her opposition where he gets off. She stalks into the enemy's camp and there, surrounded by a roomful of men, topples them over with her financial might. That's a bit hokey, but so is the picture.

Shan.

The Maltese Falcon

Warner Bros. production and release. Directed by Roy Del Ruth. Based on mystery novel by Dashiell Hammett. Featuring Bebe Daniels and Ricardo Cortez. At the Winter Garden, New York, May 28, indef. on grind. Running time, 80 minutes.

Ruth Wonderly	Bebe Daniels
Sam Spade	Ricardo Cortez
Gutman	Dudley Digges
Effie	Una Merkel
Dundy	Robert Elliott
Iva	Thelma Todd
Cairo	Otto Matieson
District Attorney	Oscar Apfel
Archer	Walter Long
Wilmer	Dwight Frye
Polhaus	J. Farrell McDonald
Captain Jacobi	A. Bogazo

Any type of audience will enjoy this picture. It can be booked with as much assurance by the deluxer at the 15c neighborhooder.

Bringing the "Maltese Falcon" to the screen as Warners have done was no easy job. Comedy, mystery, drama, burlesque, all the ingredients of the story pantry, rarely materialize in a box office pie. But director Roy Del Ruth skirted the omnipresent pancake possibilities by a difinite margin. He let things take their course and with a naturally nonchalant, although extremely odd private detective in Ricardo Cortez, takes his audience out of the screen story rut for a series of surprise incidents and a totally different finis.

Although four men are murdered and two corpses revealed to the audience, the story treatment and the Cortez smile are such that a quick thrill sense is permitted, a laugh, and then, through the first 75% of the footage, additional interest to well sustained curiosity.

"Falcon" is essentially of that mystery weave which keeps the fans always concentrated. It can't be called naughty, even though Bebe Daniels, revealed in the last reel as an adventuress, as Ruth Wonderly spends the second night in the elaborate apartment of this unusual private detective.

The mystery element is so flung about that not until the last reel or so does the most studious fan follower know who did any of the killings.

Meantime a number of clever gags in disarming people, then apologizing; taking money and then having it taken from him; making love one minute and turning the girl over to the police the next—until, a few of these things happen through Sam Spade.

This bird, the Falcon, in the long run turns out to be just a lump of lead. The real crooks are handed over to the police after the final killing, that of Guttman, an excellent character role by Dudley Digges. Instead of jewels it's jail and reward for the police with special mention for the private detective, although the impression is general when he is in his office, well into the start of the picture is that the gentleman is a satyrist. *Waly.*

UP FOR MURDER

Universal production and release. Stars Lew Ayres. Features Genevieve Tobin. Written and directed by Monta Bell. Ted Kent, editor; Karl Freund, cameraman. C. Roy Hunter, supervisor. At Globe, New York, week May 29. Running time, 68 minutes.

Robert Marshall	Lew Ayres
Myra Deane	Genevieve Tobin
William Winter	Purnell B. Pratt
Herk	Richard Tucker
Collins	Frank McHugh
Maid	Louise Beavers
City Editor	Frederick Burt

Placid program candidate which can't expect to do much more than give the theatres an even break. There'll be some superstitious thumb squeezing to help attain that result. An ordinary treatment of a three-cornered story.

Lew Ayres walks through as too much of a sullen youngster. He's a serious adolescent and never quite comes out from under the frown. Whatever the feature gets can be attributed to Genevieve Tobin as much as nything or anyone else. Miss Tobin is a smart legit import who also looks intelligent on the screen. Her performance is most calm but always to the point. Perhaps this actress' outstanding characteristic is her voidance of wasted effort. Either it counts or it's not there. That might also be due to direction, but Miss Tobin is now on Broadway in two films and this tendency to seldom, if ever, dally is noticeable in both. Her only camera danger is a succession of performances on the same plane. If mixing up her pace a little, Miss Tobin seems assured of a healthy celluloid stay. She's a convincing performer.

On these reels she unwinds as the society editor of a daily. It's to married owner she is official playmate. Ayres, as the cub reporter, tumbles heavily when ordered to escort her to a ball. The revelation of the relationship between the girl and the publisher sends the boy into a fury and a struggle. The older man falls and is fatally injured.

Ayres gives himself up, but won't state reasons. It's almost the pause when the girl finally goes into court.

(Continued on page 26)

The Woman's Angle

"The Lawyer's Secret" (Par). Well knit tale maintaining plausibility and suspense, blessed with males to suit every type—Richard Arlen, Charles Rogers and Clive Brook.

"Daybreak" (M-G). Traditions of the Austrian military as Hollywood likes to imagine them. Saved from complete dullness by the charm of Ramon Navarro.

"Women of All Nations" (Fox). Masculine exposition of the Marines and their lady friends in episodes too breezy and slapstick to enthrall feminine audiences.

"Up for Murder" (U). Lew Ayres fans disappointed by his slow, inexpressive interpretation of a cub reporter who murders an editor instead of the film's scenarist.

"Gold Dust Gertie" (WB). Title tells all. A series of gags which are forced and cheap and violently overworked by an unattractive cast. Wholly lacking in entertainment.

"Maltese Falcon" (WB). Skullduggery by unsympathetic rogues. Absorbingly unfolded but does not make film fare for home and children.

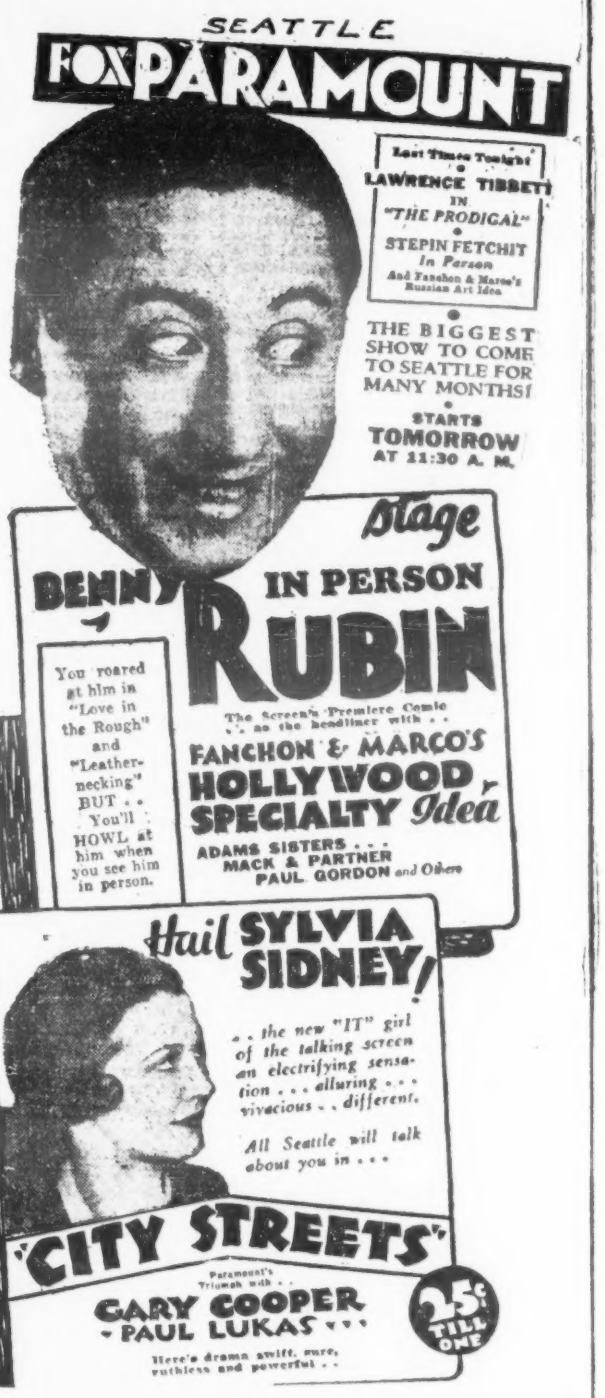
"Ubangi" (Imperial). Disjointed grouping of cruel animal killings accompanied by a monotonous lecture. Evokes shudders of distaste from women.

Theatre Advertising as Indicated From Various Cities On Week Days

DETROIT

CHICAGO

SEATTLE



CLEVELAND

PORTLAND ORE.

NEWARK

LOS ANGELES

NEW YORK CITY

DETROIT

ST LOUIS

WASHINGTON

DETROIT

EXPLOITATION

By Epes W. Sargent

Conserving Material

In these economical days, little wastes have to be watched as well as the large ones. One of the biggest sources of loss is the compo board used for cutouts. Irregular in outline, the material is thrown away as of no further use, but some managers know that sometimes a smaller cutout may be pasted on the discard. When too small even for that purpose it can be used to make a set of cutout letters for the quick assembling of signs.

This work can be done in spare time and adds nothing to the labor cost, while yielding a really handsome substitute for a banner or other display. Sprinkling with powdered mica, pounded glass or flitter will further enhance the effect.

Large pieces should be painted over and used for lobby cards. If the ground is done in oil paint and the lettering in water color, the boards may be used repeatedly, and with several sets of different colors give a pleasant variety to the lobby display.

Building up on this, mats can be cut for the stills, giving a margin of about an inch. These can be thumbtacked to the base card and give a rich effect where it is desired to play up a set of particularly good stills.

Old lithographs should be indexed and filed away in racks. Often a star head or figure can be worked over for some other title, and cutouts can be made of lions, tigers and other beasts from such paper as "Trader Horn." Then they are all ready for the next jungle picture.

Drapes should be smoothly folded and stored, and flags and pennants cleaned as soon as taken down, so that they may be fresh and inviting for the next use.

Even so small a matter as insisting that paint cans be kept tightly covered to prevent drying out will help the expense account, and brushes should be either cleaned or stored in some liquid which will keep them pliable.

Some forms of economy are more costly than the savings effected, but there are plenty of small ways of cutting corners inexpensively which should be insisted upon by the independent manager as well as the circuit houses.

Mixed with Soda

From now until snow flies, the popular soda fountains are worth a lot to the theatre. Painted mirrors, pictorial menu cards and similar appeals will sell tickets, if the appeal is right.

Often a bright soda clerk can evolve a newly named sundae if his imagination is properly stimulated with passes. If he falls down, a contest for the best receipt will frequently develop something. Also it will give some extra advertising.

Make a fresh campaign at the store and give the idea some theatre help with such tie-in lines as "Like the Gem theatre, the Gem Sundae is always the best."

Another idea, not in general use, is a combination ticket good for a certain number of sodas, fashioned after the style of a meal ticket with punch spaces for each nickel, to permit a choice in ordering. The ticket is sold at face value instead of carrying a bonus, but when all of the holes are punched, it is good for one admission to the theatre.

This fact carries the large advertisement for the theatre in the center of the ticket. The sales argument to the store is the same as the ticket book to the theatre.

The idea can be sold off to other merchants for a premium, and add both to the income and the advertising.

Mostly good in small towns and neighborhoods, when properly pushed.

Plenty of Punch Lines

Nothing reflects the present condition more than the change in the producer announcements issued this season. Advertising managers are departing from the glittering generalities of previous years to talk exploitation angles. Hy Dabb climaxed the situation last week in his announcement in "Variety" in which he used several pages to pound out the idea of theatre exploitation. He points out that openings were never so important as now and urges the Radio Pictures users to line up back of the RKO efforts. Hy really ought to get out "Openings were never so important as they are today" for a desk motto, and send it over the mailing list. The Titian said something that time.

Dabb provides real punch lines for most every picture, and the wise manager will file this and other announcements to have them handy through the season when he wants to repeat to his own patrons.

Managers who are busy should have the best lines copied into a scrap book and keep the book on their desk, to consult when inspiration flickers under the rush of other matters.

There is more exhibitor help in this season's announcements than in the past four or five years added together.

Posters Needed

Economy drives should not be permitted completely to abolish the use of posters, particularly in the smaller cities. If a poster has any value at all, it should be used to catch that section of any clientele which does not read the newspapers.

Newspaper advertising is of paramount value, but there are some who never have formed the practice of reading the theatre ads and who probably never will.

There is a certain mentality which responds only to the pictorial appeal, as the tabloids long ago found out. They are left cold by text, but a poster which suggests an interesting picture will pull the coin out of their pockets.

Steve Farrar, of Harrisburg, Ill., worked this out before the tabs. He found that his Orpheum was getting small support from the miners, who formed an important section of the buying population. He figured that his advertising was not directed to them, so he got out a special throwaway with flash cuts and simple but gaudy lines whenever he had a picture he thought they would respond to.

Napkins for Weeps

Judging from the New York run, "Seed" is going to be one of the best little cries of the season for softhearted women. The emotional appeal can be capitalized by the distribution of cheap handkerchiefs or even paper napkins. It worked on some of the old-timers and can stand a revival.

Suggested copy is "If you really enjoy a good cry, come to 'Seed' at the blank theatre next (dates). Use this handkerchief, and if this is not sufficient, ask the usher for another. The tender emotional appeal of 'Seed' is not to be denied. But it works to a happy ending that will send you away smiling."

These should be distributed to women, either through shops appealing to the feminine trade, by direct mail or house distribution. The same idea can be adapted to the lobby, displaying a pile of the handkerchiefs with the invitation to take one, or a sign can read: "If your handkerchief gives out while viewing 'Seed,' ask the usher for another. You'll cry—but you'll love it."

Using School Busses

One Maine theatre situated about five miles from a camp section has added to its summer business by sending the school bus to the camp to bring in those who wish to attend the performance. The admission is a quarter and bus tickets are sold at 35c, which carries with it admission to the house. Many of the campers are without their own cars and dependent upon a rather irregular trolley service. They welcome the bust trip, scheduled to their convenience.

The bus is that used during the regular season to gather the school children in the outlying districts. It would otherwise be idle through the summer, so the owner is glad to pick up a couple of dollars a night, and is doing so well that he is planning an afternoon trip for shoppers.

Most of these school busses, in general use now, are idle after school hours and generally all summer. In many sections they are used to work feeder towns all year.

Follow the Leaders

There is a flood of cutting. Most companies have pared wages and have cut staffs. But advertising will be shaved very carefully by the big firms. Slack times lay added stress on the sales arguments.

The small exhibitor may find it necessary to retrench, too, but he should try and get through the season without too heavy a cut on this item. It may be possible to do more with less space through more careful planning. Generally it is. To cut below the point of profit is foolhardy. Go after business, no matter what else has to be cut. It is the only way to keep going.

Nifty for "Seed"

Danbury, Conn.

Cash envelopes containing a few oats were put out by Harold Cummings ahead of "Seed" at the Palace theatre.

The essential copy was "Don't sow your wild oats until you have seen 'Seed' at the Palace."

Minneapolis Stunts

Minneapolis.

As a lobby attraction the Orpheum has Bert Titus, one of the state's best chess and checker players, meeting all comers.

Titus engages in three games of checkers and a chess game simultaneously and is on the job from 12:30 to 2:30 p. m. and from six to 9:30 p. m. A screen trailer invites patrons to play.

At the Orpheum the house is publishing a page in its program called the "RKO Orpheum Newsette." It is made up in newspaper style and every person sending in a contribution suitable for publication receives two guest tickets.

"Typical Boy" Tie-Up

Los Angeles.

George Brown, RKO division exploitation chief, tied up with the L. A. "News," morning tab, on a "typical American boy" contest, in connection with "Donovan's Kid" (Dix-Jackie Cooper), and got about $1,000 in free prizes donated.

Surprised even the exploiter how the YMCA went for free vacation prize; free 'plane instruction course; trips to Catalina and the Yosemite; Boy Scouts tie-ups, etc.

"News" handled the contest from the juveniles' submitted photographs and their own written conception of how they compare to the typical American boy.

Barnum the Lobbies

Los Angeles.

In line with cutting down on ad space in the dailies, and general economy in exploitation, Fox-West Coast is urging managers to return to the old lobby bally to help biz. There has not been enough of the old fashioned Barnum stuff according to F-WC.

It's easier to get a crowd in front of the theatre through some gadget in the lobby than any other way, it is pointed out. The frames with stills or one sheets aren't enough.

Girl Page Paged

New Haven.

Harry Cohen used a large book in the lobby as one of his stunts on "Drums of Jeopardy" at the Bijou.

Book stood about four feet high and was located at the sidewalk line. In the busy hours a good-looking girl in uniform turned the pages to disclose the selling talk.

"Millionaire" Splash

Atlanta.

J. C. Smith, of the Publix-Georgia, advertised "The Millionaire" with an expensive car containing a liveried chaffeur and a well dressed man on the back seat surrounded by money bags borrowed from a local bank and stuffed with paper.

Every little while he would toss out pennies, beating Rockefeller by nine cents. As he had 1,600 coppers, the stunt lasted several days.

Tied Up Telephones

Nashville, Tenn.

Using the radio to put over "Three Girls Lost," Charles H. Amos persuaded the announcer to break in with "Sorry to interrupt the program but I wish to announce that there are three girls lost," following with a line for the picture.

Offer of tickets to the first telephone applicants caused such a jam over the lines that the phone company raised a row.

Animal Hunt

Asheville, N. C.

Both local papers were tied to an animal hunt for "Trader Horn" at the Imperial, each paper donating two sixes in the classified ad page and a two eights on Sunday.

Each of three days the names of 10 animals were hidden in the classified ads, 30 in all. Prizes went to those who found all the animals and made the most unique presentation of their answer.

Real Fish Stories

St. Paul.

Ray O'Connell, at the Orpheum, has installed a refrigerated showcase in the lobby and will cooperate with a daily paper in a big fish contest all summer. Winners bringing in specimens will be granted guest tickets. A great draw in this lake-surrounded burg.

Old-Time Bills

Hotel Alamac Roof, New York, is including condensed versions of the old-time thrillers as part of the show. First was advertised by means of an old-time bill, with wood cuts on tinted stock 15 inches long.

Might be a good idea for "East Lynne," etc.

Tutoring the Tooters

Newark.

The Branford has a boys band known as the Branford Cadet band. Practice every Sunday morning under Capt. J. B. Mackenzie.

Made their debut Decoration Day. Parents and relatives helped swell the audience.

Ticketed Teachers

Alex Myer, of the Century Circuit of 24 Brooklyn neighbs, sent tickets to school teachers and principals near each house with an invitation for "Connecticut Yankee." They were to decide whether or not it would be a good idea to tell pupils of Mark Twain via screen. Most of the teachers agreed.

Best form of ticket is an invitation. It permits limitation to the opening day, while insuring attendance that will do the house the most good if there's any word-of-mouth.

Practice Posters

Rochester, N. Y.

Al Kaufman, of the Capitol, has sold art teachers in the schools a poster contest for "Svengali."

Poster drawing will be made part of the regular class duties, plus prizes.

Memphis Asks "Why?"

(Continued from page 1)

tion you would confer on us a great favor.

Were a statement of this sort to appear in just the ordinary trade journal of any particular calling of a score or more one might name, it would be a matter of comparatively little consequence. However, when one considers the outstanding position which "Variety" holds in the trade journals of its field, and when one considers further the tremendous value which can accrue to a city from favorable word of mouth advertising on the part of people in the show business who travel from one end of the nation to the other, it assumes altogether different proportions.

It is for this reason that we are particularly interested in correcting the mistake, if there has been one, or in arriving at the source of the statement and the facts behind it if the accusation is true.

Looking forward to hearing from you in this regard, and with regards, we are,

MEMPHIS
CHAMBER OF COMMERCE,
W. R. Herstein,
President.

Memphis is the worst show town in America by a consensus of opinion of all showmen who have ever played it.

The city of Memphis even now with a Tennessee local option statute recently passed on Sunday shows, is undecided whether to permit Sunday shows.

That Memphis is in the hill billy country may partially account for its attitude toward entertainment charging an admission, but that it is a six-day town is the most deadly charge against it.

Until Memphis grows modern it can not expect to earn the reputation of a metropolitan city outside of its section.

Skyhigh Show Biz

(Continued from page 1)

a replica of the building can be placed.

Right across the hall is a writing room to address picture post cards. The glass enclosed platform has a soda fountain, with its cokes and Eskimo pies the same as at Coney Island. For a dime you can look through telescopes.

Same Every Trip

Elevator operators, closeted for a minute a trip with each new load, listen politely to the wisecracks of the ascending customers and answer the ever forthcoming question of the length of the journey. The descent, after a view from the highest building in the world, is brightened with men telling their companions how to take 20 strokes off their golf scores, ladies wondering whether they're in time for that appointment and children mentally writing the opening line of their English composition, "My Trip to the Empire State Tower."

Though their moods when they went up may have been lofty, the high pressure strictly business and profit-taking operation of the tower makes them feel right at home.

What might have been a spiritual experience is only ground floor commerce transported to the clouds.

BEHIND THE KEYS

Pine Bluff, Ark.

Palace at McGehee owned by T. A. Shea, bought by Mrs. Bernice Baradel, owner of local Ritz Palace, remains closed.

Aurora, Ill.

Publix is opening the new Paramount next month. It's a 2,000 seater and will give the circuit two houses here. Other is the Tivoli, now in opertaion.

Two former opposition stands are no more. Old Orpheum burned down and Fox torn down.

Dallas.

Trio of masked hijackers followed Lowell Bodiford, treasurer for the Worth (Publix), Ft. Worth, to his office and walked with day's receipts. Yeggs first cut all phone lines, so that Bodiford couldn't pass alarm.

Los Angeles.

Mike Newman, operating manager of the Spreckels, San Diego, has resigned. Fred Segal, one of the owners, will hold down the spot.

Livermore, Ia.

Harry L. Clark, retired farmer, has leased the Princess and will manage it.

Birmingham.

Contract let for reconstruction of theatre operated by Woodman Bros. at Starkeville, Miss. Destroyed by fire several months ago. Cost will be approximately $25,000.

Birmingham.

Negro theatre made famous by Octavus Roy Cohen was sold the other day to F. H. Mohns. House was the Famous, located in Birmingham's Harlem. Sale price given as $125,000.

Bronx, N. Y. C.

Harry Clifford manager of Arcadia, independently owned.

Montgomery, Ala.

M. Reddon, on the staff at the Publix, Bristol, Va., now assistant manager at the Strand.

New York.

George Cavanaugh, formerly division aid in the maintenance and construction department of Publix, is now district manager for the lower Hudson Valley, his domain taking in Publix theatres in Newburgh, Poughkeepsie, Yonkers, Peekskill and Middletown, all N. Y. Cavanaugh is making district headquarters in Yonkers.

Everly, Ia.

Municipal theatre to be erected here this summer. Profit from operation of the municipal light plant will pay for the structure.

Livermere, Ia.

Harry L. Clark has leased and will operate the Princess.

Memphis.

Chas. F. Boyd has organized the Memphis Theatre Equipment Co. It has bought from M. A. Lightman the Capitol, Ritz and Malco theatres and from Anthony Richards the Chelsea theatre.

Schenectady, N. Y.

Jack Swartout, recently returned to show business and manager and part operator of the Strand, Farash Theatre Corp., house, has procured a small interest in the Griswold at Troy, recently leased by Farash. Swartout will become manager of the Troy spot starting June 1.

Griswold had been leased by RKO Proctor for years.

Des Moines.

Everly, Ia., to have new film house built with proceeds from municipal electric light plant.

Mrs. Muriel Fransfield, owner Onawa theatre, Onawa, held up on her way home with day's receipts of more than $100.

Publix running the Spencer, Rock Island, and the Strand, Marshalltown, three days a week during summer.

THE OLD FIGHTIN' COCK

Presents something NEW in comedies

6 MASQUERS COMEDIES

Produced by Masquers Club of Hollywood

100 HOLLYWOOD HEADLINERS IN EVERY CAST

The First Release

STOUT HEARTS AND WILLING HANDS

Story by Al Austin and Walter Weems • Directed by Bryan Foy

The Cast

FRANK FAY	LEW CODY
LAURA LA PLANTE	ALEC B. FRANCIS
MARY CARR	TOM MOORE
OWEN MOORE	MATT MOORE
MAURICE BLACK	GEORGIE HARRIS
EDDIE QUILLAN	MATTHEW BETZ
FORD STERLING	MACK SWAIN
CHESTER CONKLIN	CLYDE COOK
HANK MANN	JAMES FINLAYSON
BOBBY VERNON	BENNY RUBIN
BRYANT WASHBURN	RICHARD TUCKER

AND THE ORIGINAL KEYSTONE KOPS

RKO PATHÉ

"... Sit back—hear thunderous applause—and listen to the merry clink of dollars."

DADDY LONG LEGS

with

JANET GAYNOR · WARNER BAXTER

UNA MERKEL · JOHN ARLEDGE · CLAUDE GILLINGWATER, Sr. · KATHLYN WILLIAMS

Play by JEAN WEBSTER *Directed by* ALFRED SANTELL

▪ Like a rainbow this startlingly beautiful attraction arches the movie heavens. Real pots of gold for the exhibitor!

▪ Janet's greatest role. Baxter's best. Sweetly human story, packed with the pathos, laughs and thrills loved by all from childhood to old age.

▪ Bring back the old time crowds! Pack your house with the greatest word-of-mouth-advertising picture you've had in a long, long time!

GAYNOR'S FINEST

"Real appeal to human interest without pandering to the sordid... Fox has done 'Daddy Long Legs' along lines that will make it a byword for every household... Picture is probably finest work done by either Gaynor or Baxter.

Fox can sit back and hear thunderous applause...and listen to the merry clink of dollars."

—*Hollywood Daily Screen World*

CERTAINLY AMONG BEST OF YEAR

"Certain to be numbered among best pictures of year... Unlimited appeal. Sure fire story... Laughs, thrills, tears, beauty... Splendid entertainment for man, woman and child... Janet does best job since '7th Heaven'... Smart modern treatment, excellent dialog... Good for every class of trade.

"If you like your pictures smart, there is plenty of smartness. If you like some tears, prepare to shed them. If you prefer laughs, you'll get your money's worth."

—*M. P. Herald*

BEST SINCE "7th HEAVEN"

"Janet's most satisfactory appearance since that memorable hit '7th Heaven.' Ought to have wide appeal, and may point way back to the good graces of a considerable audience that has gotten out of the movie habit."

—HARRISON CARROLL, *Los Angeles Evening Herald*

LAUGH AND WEEP

"It is human nature to like to laugh and weep in a chorus and 'Daddy Long Legs' will give the dear public plenty of chance to indulge in this pet weakness."

—LOUELLA PARSONS, *Los Angeles Examiner*

AS SWEET AND REFRESHING AS FIRST BREATH OF SPRING

"A world of sweetness rolled across the silver sheet... 'Daddy Long Legs' will be received as welcome relief from general run of things cinema. Baxter magnificent. His best screen work... Fox Film Co. can be proud that their efforts will be appreciated... Picture is as sweet and refreshing as the first breath of spring."

—JAMES STARR, *Los Angeles Evening Express*

FOX

ROXY FRIDAY

Electrics Decide Against Theatre Opposish—Good for 16mm. Film Biz

American electrics will not compete with American theatres. Decision means the greatest impetus for 16-millimeter film it can have, since inability of the non-theatrical field, generally, to meet the high cost of standard size talker equipment is virtually responsible for the electrics now concentrating on home-size equipment. Electric executives predict that 80% of all non-theatrical projections will be on 16 mm.

Western Electric is now ready to go into mass production of home-size sound equipment, decision long postponed due largely to General Electric's patent agreement with American Telephone & Telegraph giving GE exclusive fireside rights.

Radio Corporation of America is also set to introduce its 16-mm.-sound-on-film equipment, with no secret the move is more for schools, hotels, churches, department stores and others in that class than the American homes.

Conferences with large chain department store heads held recently resulted in practically a vetoing of a further try to sell stores the 35 mm. apparatus, it is admitted in electric circles. The store owners and others have informed the electrics they cannot afford the standard size equipment and that the price will have to come down or they will be forced to give up the pictures-in-the-store idea.

Big Portable Order

Because the non-theatrical field in the United States multiplies many times the number of theatres in show business Radio Corporation, for instance, getting in a single batch an order for 200 portable equipments from the U. S. Navy, is insisting that only sound on film will be practicable. Unlike theatres where expert mechanics were able to splice film in the event of a break, amateur handlers in stores and hotels would have no such luck and disc sound would result in a retarding of the 16 mm. movement and an avalanche of squawks, it is stated.

Prior to the launching of 16 mm. one of the electrics is preparing to announce a new type of 35 mm. equipment, with the hope of picking up additional business. This apparatus, reduced size, will undersell any standard make on the market. Price, it is reported, will be under $2,000, whereas the cheapest equipment currently runs into $3,000.

MIDGET THRILLERS NEW SHORTS' CYCLE

Hollywood, June 1.

Detective shorts as midget thrillers are getting the attention of the short producers. Already Educational is releasing the William Burns series which Cliff Reid is producing.

Spencer Bennett has corralled Nick Harris, local sleuth, to make a series of 12 shorts of his experiences running down wrong guys. Universal is producing "The Shadow" series, adapted from the stories of the same name in the "True Detective" mag.

In the case of the former two, the action is shot silent with dicks dubbing in their account of the solving of the crime.

Metro and Radio are both dickering for flat-foot shorts with some name detective in the lead. Tough angle is that outside of Burns, few coppers have national reputation.

With gangster yarns getting the Roman cheer throughout this country and Canada, studios figure that with an authentic Sherlock Holmes telling Young America that crime does not pay, the women's clubs and other organizations that are death on the underworld pictures will get behind the shorts with a healthy plug.

Gist of all the shorts dwells on the sleuths' deduction of the crimes and how the yegg leaves himself open like a gate, no matter how smart he figures himself.

SCHOOLER'S LOEW UNIT

Dave Schooler will be featured in a Loew unit opening June 13 at the Paradise theatre, Bronx.

Also are the Three Swifts, Three Jacks and June Worth.

Schooler was m. c. at the Capitol, New York, over a long stretch.

ERPI Trims Pathe

The only game played in the Motion Picture baseball league last week was between ERPI and Pathe. It ended in a victory for ERPI. They took the Pathe boys over to the tune of 12 to nothing. The game was played Thursday (28), at the Queensboro Oval. No games for Saturday (30) were scheduled. Play resumes next Saturday (6).

The league standing to date is:

	Won.	Lost.	Pct.
Columbia	3	0	1000
Warner	2	0	1000
RKO	2	1	667
Fox	2	1	667
ERPI	2	1	667
RCA Photophone	0	2	000
RKO-Pathe	0	3	000
National Theatre	0	3	000

Next Saturday (6), Warners play RCA; Pathe takes on Col., Nat. Theatres plays ERPI and RKO and Fox fight for third place.

CHICAGO'S BOSSY GIRL CENSOR SQUAWK

Chicago, June 1.

Aiming at Effie Siegler, chief factotum of Chicago's censor board, numerous complaints have been swamping the police commission, coming from exchange and theatre men who are asking for a new deal. Film censorship here has never been more drastically executed than now, with indications of it growing tougher in the future.

Among Miss Siegler's more recent decrees is her demand that not only censored dialog but the whole action of deleted scenes come out and be delivered to her before she will okay a picture. Miss Siegler has gone on record as implying that managers and projectionists can't be trusted to employ the fader on objected dialog, hence her new ruling.

Miss Siegler bases her legal right to the rule on an old edict handed down by former Thompson corporation counsel Ettleson, and which was never enforced throughout the latter's incumbency.

Bosses Pals

While nominally there are seven members on the censor board it appears to be a one-woman organization, with the other six bowing to Miss Siegler's ultimatums. Reports of discordancy in the board has crept out from time to time but the evident whip hand of Miss Siegler always asserted itself.

Picture people argue the other six members on the board might as well be eliminated and thus save the city some coin.

Miss Siegler has been on the censor board for five years. She has never married. Her viewpoints on films are strictly personal and as far as known has never looked at a picture in a theatre to obtain an audience reaction.

For the first time Chi's censor board is represented by someone from show business. Frankie James, former vaude performer, got the appointment following her activity in the mayorality campaign in behalf of Mayor Cermak.

Miss James handled all radio talent and personally plugged the mayor over the air.

4-REELER MADE IN 3 DAYS IN PARIS

Paris, May 24.

United Artists, needing French talkers, will release "Monsieur Cambriole," meaning "Mr. Burglar," a sample four reeler produced by Maurice Barbour with Renee Veller starring.

Production, directed by Maurice de Canonge, with Hollywood experience, made in three days in the Natan Joinville studios. Story by Georges Dolley.

150 PEOPLE LET OUT AT PAR'S L. I. PLANT

Notices were handed out Saturday (30) by Paramount to between 100 and 150 people on the Long Island studio payroll.

Heading the list is John Fingerlin, executive studio manager under James Cowen. By this first batch of notices the Par payroll is denuded of a reported $10,000 a week.

Aside from Fingerlin, the notices went mostly to supernumeraries, with every department affected, but mostly those directly concerned with operation, including art, technical, etc. The stenographic department is said to have been hardest hit.

James Cowen, business manager of the plant directly under Walter Wanger, will stay with Paramount, it is said, whether studio closes down entirely or not. He holds a contract with Par that has some time yet to run.

George Cukor, under contract to Par as a director, is the second to leave for the Coast. He got away Sunday (31). The other directors at the Long Island plant, along with the staff of eastern scenarists, are in doubt. None is under long-term contract and would either be shifted west or out in the event of a sudden shutdown so far as features are concerned.

Larry Kent, in charge of shorts production, is quoted as indicating he has around seven months' work ahead of him on Long Island with unfinished shorts making.

Directors

Among directors on a picture to picture basis are Eddie Cline, Monta Bell and Edmund Goulding. Harry D'Arrast is under contract for two more for Par and may be one of the megmen shifting west. George Abbott's contract covers one more picture, the next for Tallulah Bankhead. That one is still on the schedule for making in the east.

Picture to picture writers are Melville Baker, John Colton, Alice D. G. Miller, Fulton Oursler and Bradley King. Latter, with whom a deal was made only recently, came on from the Coast last week, but is not one of the Hollywood contract writers for Par. He came east under a separate deal to adapt "Wild Beauty," scheduled as next for Nancy Carroll.

The publicity department at Astoria, headed by Al Wilkie, was not touched by the notices that flew around the plant Saturday, partly because this department is on the payroll of the distribution end.

Ad Shorts as Draw for Dept. Stores May Become Commercialized Field

Department store field is opening up a market for advertising shorts which have been rejected by the theatre world. The move is not new and so far as inquiry has revealed, was started some months ago by the electrics in the interest of selling more talker machines. The idea is to build small atmospheric theatres in the big stores, where for a nominal or even a free charge, customers can be attracted into the shops.

The first of such moves came through the Mandel Brothers in Chicago around a year or so ago when it installed a DeForest equipment with the then avowed intention of having a regular theatre within. Namm store, Brooklyn, is now considering such a move, which may impress the feasibility of this on other big shops.

This whole situation is offering the show world something big to think about, as the present move whether prior or following, comes side by side with the present tendency for the big shops in met centres to go into the amusement world for biz attracters.

Following Show Biz

In Chicago the Fair dep't. store is putting on talent shows at regular periods and advertising it big in competition with theatres. What can happen afterwards is a matter of conjecture as the world altogether seems going the way of show biz. That includes advertising.

Latter was the first thing impressed into service by big business and observation of current advertising everywhere is copied after styles utilized and originated by the ingenious and imaginative minds of the thoroughly expert exploiteers in the ever progressing film business and the show world generally.

That takes in radio, as the department stores are starting with radio personalities first and then going in for other celebs of various kinds.

FOREIGN FILM MEN DISCUSS PROBLEMS

Rome, May 24.

Fourth international congress of directors of film firms brought to Rome a number of picture men from most of the countries of Europe. Delegates from Great Britain, France, Belgium, Italy, Germany and Holland were present.

Discussions turned on the difficulties facing the industry, the problem of talkers in various languages and the best way to cut the huge cost of making films. Italy was represented by Signor Giovanni Dettori.

JOINT MEET OF ALLIED-MPTO IN CHICAGO

Chicago, June 1.

Allied Exhibitors and Motion Picture Theatre Owners met jointly today at the Stevens Hotel, with Jack Miller of the latter organization presiding. Meeting was the result of desperate need for action on purely local problems and strong criticism recently of lack of exhibitor leadership.

Two resolutions were passed. First, by 90% of the meeting, condemned double features and recommending replacing houses using this policy in the eighth week of release without exceptions. Second resolution, which will be forwarded to the Hays office, condemned the present setup whereby Balaban & Katz sets the release protection schedule of Chicago. A protest against the low admission scale of B. & K. pre-release houses was also made, and a demand that the exchanges and not B. & K. arrange release classifications.

Joint meeting was surprise, as previously Allied refused to have any dealing with the older organization. Particularly surprising was Jack Miller's participation in resolutions against Balaban & Katz, not represented at the meeting. Warners also was not present.

Casting Directories Invoked in Damage Action for $250,000

Hollywood, June 1.

Suit for $250,000 damages for copyright infringement and punitive damages by the Standard Casting Directory against the General Directory recalls the hullabaloo about a year ago when three ex-Standard staff men went over to General. Latter's directory, listing the picture people's phone numbers, etc., is controlled by Joyce & Selznick agency, although published under a separate corporate entity.

Standard was a Freddie Fralick enterprise, but that agent recently disassociated himself from the Standard casting directory, which now has A. Ohmer Ridgway as its publisher, Edythe Ziegler as its general manager and Helen Scott as its editor.

Both casting directories are of similar idea with the General, a Joyce & Selznick property, more or less of a house organ for J. & S. It's used as a sales argument by the J-S agency for its clients, listing them gratis as part of the service, but charging others.

Standard avers it had a $100,000 business, but that General has made inroads into it, hence the $250,000 damage claim.

At the time General was organized the three men who left Standard to make the switch were charged to have appropriated names and phone numbers belonging to the Standard directory. These were allegedly utilized in the General directory, but the case never came to trial. David H. Clark, then deputy district attorney, refused to issue indictments. This is the same Clark now involved in the Crawford-Spencer political-newspaper man murders out here.

Vallee Ending for Par

Rudy Vallee's present bookings with Publix will be concluded after three more weeks at the New York Paramount.

If it's time for rehearsals then of White's new "Scandals," for which he's signed, he'll swing over to that.

The crooner has been getting a reported $1,400 a week from Publix.

Extras Are Clothes' Racks

Classifications of the Extras' Caste System—Why Certain Types Go Hungry

Hollywood, June 1.

Extras are not actors. They are clothes racks.

They are not paid for their ability. They are hired for how they look, and in what. That $10 paycheck is $5 costume rental and $5 posing fee. That's why girls in a strip scene don't rate much more than the ordinary check. All they're furnishing is the figure.

That's why an experienced actor on his uppers stays there, in Hollywood. And why the collar ad who owns a dress suit eats regular. He eats the suit just as certainly as if he'd hocked it.

The type system is inviolate for extras. A Lon Chaney would never get a chance to even show his stuff. Wardrobe is the thing. Plus being the type.

A good-looking femme between 30 and 40 with an evening gown will be out of luck for anything but diplomatic balls. In a real life party of young people there are often several in their 30's, maybe some older. Never in pictures. Young married couples are never over 25.

The ambassadors' ball on the other hand calls out the old-timers exclusively. In diplomatic circles actually there are young people, but set a girl of 18 in such a set for the screen and the audience attention would be distracted. What is wanted are statuesque women and gray-haired men.

If you look a mugg you can play a mugg, but nothing else. You work when the gang cycles are on, and when pictures go romantic you go back to selling real estate.

The flapper cycle was great for high school kids but they've been out of luck since, except as they grow up into other types.

One thing Shakespeare established for pictures was the ages of film extras. There are babies, children, boys and girls, youths, young business men and wives, big business men, and old people. You either fit one of those classes or you don't work. You do fit them and five-sixths of the time you don't work because they're not using those types.

Only time a film extra is in demand is when he or she is under 18 months of age. As soon as a child can be taken out of the incubator it can be registered for film work. As soon as it can walk it's in the heavy competition.

The thing is that the mob is just that, a background. Every element in it must harmonize, not to distract from the important action in front of it.

Extras are mobile scenery, with the advantage that you don't have to pay dues to the IATSE to move them around.

Program-Selling Not Very Active So Far for New Season—All Stalling

Although all major film producer-distributors have held their sales conventions by now, announcing next year's lineup, so far there is very little buying of the new product as compared with former seasons. Chains and independent exhibitors seem to be holding off on contracts in view of unsettled conditions, with even usual national deals being stalled.

With business and pictures what they have been during the past year, theatres in many cases are not exactly determined on policy. Hope is general not only for better product, but better deals with the distribs in the face of economic conditions.

The distribs expect the toughest selling season in years, sensing that partly in the attitude of accounts to hold off on purchase of new season's product, which starts releasing Aug. 1. This summer may be an exception to the usual releasing rule, with producers slipping out some of next season's stuff before the end of July. That automatically would force earlier closing of deals.

Sales conventions were moved up to April this year as well as last by several companies, to promote the selling season earlier. While it worked out nicely last spring, hasn't so far currently.

Not Moving

Less than a half-dozen national deals have been set, so far, while the number with indie circuits is also declared as plenty thin and scattered.

Over the summer many of the big distribs will concentrate heavily on closing for the balance of this year's product, or added attractions now releasing, in all open situations. Return engagements on outstanders and extended playing time are also being pushed for added revenue for the distrib.

Joe Lewis' Shorts

Hollywood, June 1.

Mack Sennett has Joe Lewis for a series of shorts.

The Broadway and Loop m.c. is dittoing here at George Olsen's roadhouse at Culver City.

Stocks' Down Glide

(Continued from page 6)

factor in the steady declines. Even the Weary Wall Streeters will not attempt to foretell the bottom of any stock.

Summer's Slack

Just now the show business does not look for renewed interest in the theatre. May and June are the first of the summer months, always denting the grosses. The theatres as a rule pick up somewhat in July, with their regular season set to start as usual around Aug. 15.

Distributors prefer to hold back the pictures they consider sure fire when it's warm rather to chance sacrificing money returns on them.

May kept up fairly well in the theatres, considering. It had a couple of cool weeks, but could not offset the outdoor attractiveness of the summer's opening when it turned warm. Over Decoration Day in the east where it was hot the theatres felt it mightly, but in the mid-west the show houses were benefited by rain.

PHILADELPHIA

(Continued from Page 9)

day probably saw some record lows for the day.

Estimates for This Week

Mastbaum (8,400; 35-50-75)—"Secret Six" (M-G). Even Wallace Beery's popularity seems unlikely to give this one much; a light $36,000 indicated, and that's generous. Last week "Big Business Girl" (FN) about $37,000.

Stanley (3,700; 35-50-75)—"She Wolf" (U). Booked in on short notice; doesn't look hot at $17,500. Last week "Public Enemy" (WB) about $11,000 in second and final week.

Boyd (2,400; 35-50-75)—"Gold Dust Gertie" (WB). Notices were not kind and may be $16,000. Last week "Seed" (U) $13,500 in second week.

Stanton (1,700; 25-65)—"Bachelor Apartment" (Radio). Critics friendly with trade promising a little under $10,000. "Never the Twain" (M-G) pulled about $9,500 last week, so-so.

Earl (2,000; 25-65)—"Six Cylinder Love" (Fox). Together with eight vaude acts, about $18,000. Last week "The Lady Refuses" around $19,000.

Keith's (1,800; 35-50-75)—"City Streets" (Par). Liked better than most of week's pictures and should better $17,000. Good for this house. "Tarnished Lady" (Par) got a weak $12,500 last week.

Fox (3,000; 35-50-75)—"Always Goodbye" (Fox). Substituted hurriedly for "Women of All Nations" (Fox) and should do $24,000, fair. Last week "Young Sinners" (Fox) also about $24,000.

Chestnut (1,800; 35-50-65)—"The Viking" (Indie). Just limping along; mebbe $5,000 this week, which would maintain last week's pace.

Karlton (1,000; 50)—"Lady Who Dared" (FN). Around $4,500 indicated, off; "Indiscreet" (UA) got $5,000 last week.

Arcadia (600; 50) — "Doctors Wives" (Fox). About $3,000. Last week "Skippy" (Par) $3,500; house now changing films on Wednesday.

MONTREAL FALLS OFF; "LADY'S" $12,000 TOPS

Montreal, June 1.
(Drawing Population, 600,000)

Plenty of heat and humidity plus the first fall of axe on cut salaries all over town won't make it any too good for main stem films this week. One holdover and no special attractions on the screens.

Nabes are liable to play second fiddle to the amusement parks.

Estimates for This Week

Palace (FP) (2,700; 75) "Tarnished Lady" (Par). Getting big play in local press as best in town, but cannot hope for much more than $12,000. Last week combination of bad weather and "Trader Horn," (M-G), with Canadian holiday prices, around $14,500.

Capitol (FP) (2,700; 60) "Charlie Chan" (Fox) and "Three Girls Lost" (Fox). Nothing striking, and maybe $10,000. "Cracked Nuts" (Radio) and "Bachelor Apartment" (Radio) grossed nice $12,000, mostly on long weekend, last week.

Loew's (FP) (3,200; 35-60) "Behind Office Doors" (Radio) and vaude. Outlook not very encouraging, $10,500. Last week "Wise Child" (M-G) got away with $12,500.

Princess (CT) (1,600; 35-60) "Front Page" (UA) (2nd week). About $7,000 will be the figure; opened as a wow last week, its first, for $15,000.

Imperial (FP) (1,900; 25-40) "Great Meadow" (M-G) and "Can Love Decide" (WB). Not much to bring 'em in, probably $3,500. Last week, "Virtuous Husband" (U) and "Aloha" (Tiff) about $4,000.

Cinema de Paris (Ind) (600; 25-50) "Mystere de la Chambre Jaune" (French). Detective films no catch here, $1,000. Last week, "Ronde des Heires" (French), better at $1,500.

Portland Bright on "Nations" $14,000, "Kick In" $12,500

Portland, Ore., June 1.
(Drawing Population, 400,000)

Business situation is complex, with hard plugging needed all round to get results. Picture comebacks are the Orpheum, which is going for barking outside the b. o., and Rialto is now split weeking first runs at 35 cents.

Estimates for This Week

Paramount (FWC) (3,500; 25-60) "Kick In" (Par) (F-M) unit. Stepin Fetchit in person, and fair enough for about $12,500. Last week, "City Streets" (Par) for good $14,200.

Broadway (Fox-Portland) (2,000; 25-60) "Women of All Nations" (Fox). Clicking very well for big $14,000. Last week, "Charlie Chan" (Fox) poor $7,000 on six days.

Orpheum (RKO) (2,000; 25-60) "Donovan's Kid" (Radio) and vaude. Reduced to four acts and about $8,000. Last week, "Seed" (U) exploited well and clicked for $9,800.

United Artists (Fox-Portland) (1,200; 25-60) "Never the Twain" (M-G). Fairly near $5,000. Last week, "Ladies Man" (Par), $5,200.

Music Box (Hamrick) (2,000; 25) "Public Enemy" (WB). Getting good start for possible $5,500. Last week, third of "The Millionaire" (WB), okay at $4,400; second week $5,800.

BIRMINGHAM MODERATE

$10,500 for Alabama — Galax Up to $1,000

Birmingham, June 1.
(Drawing Population, 325,000)

A million dollar municipal airport dedication, lasting three days, with stunts and no admission charges for the exercises. It may or may not help. Baseball too, with the team back and far out in front.

Vaudeville goes into Alabama Saturday (6), being the first professional talent on the stage here in months.

Estimates for This Week

Alabama (Publix) (2,800; 25-50) "Trader Horn" (M-G). If it does what it should will get around $10,500, okay. Last week "Ladies Man" (Par) and "Kick In" (Par), fair, on $8,700.

Ritz (RKO) (1,600; 25-40) "Iron Man" (U). Will get by for about $5,000. Last week "Seed" (U), disappointed; not the type for this box office, $4,400.

Strand (BTAC) (800; 25-40) "Up Pops Devil" (Par). Fair week, $3,000. Last week "Fifty Million Frenchmen" (WB), got $2,800.

Empire (BTAC) (1,100; 25-40) "One Heavenly Night" (FN). John Boles means singing, which doesn't mean so much to the average fan here, and may have hurt "Seed," $3,600. Last week "Front Page" (UA), good but didn't take well; fair $4,100.

Galax (BTAC) (500; 25) "Big Business Girl" (FN). Closing of grind across street going to help this one; up to $1,000. Last week "Women Who Dared" (FN), $850.

Trianon (RKO) (600; 20-25). Closed Saturday for summer with "Kept Husband" (Radio) and "Many a Slip" (U), good on $1,000.

Title Duplication Too Important to Overlook

There isn't a chance of the Hays Board of Registry being abolished. In New York it is held as one of the most valuable departments of the entire organization.

Duplication of titles before it was established cost producers many thousands of dollars, it is declared. Now a producer can find out before he spends a cent on a certain title whether or not another company has had it weeks or months before.

In the event that there is a conflict the title board gets the two producers together and lets them thresh it out. There have been few such arguments since the board was established in that the record is infallible and the evidence as to who filed a title when is usually prima facie.

Publix-Dubinsky Merge Kans.-Mo., With Dubinsky Bros. Operating

Kansas and Missouri theatres of Publix, numbering five, and those of the Dubinsky Brothers' chain, totaling 13, are being merged under a deal closed in New York for a 50-50 partnership in the combined group of houses.

A subsidiary company, to be known as Publix-Dubinsky Theatres, is being formed to take the merged string of 18, with the Dubinskys to operate from headquarters in Kansas City.

Ed Dubinsky, heading the chain bearing his name, and his three brothers who have been with him in show business for 25 years, first as operators of stock in the middle west, later as exhibitors, are in on the operating end. There will be no direct divisional supervision from the Publix home office, it is said.

Merger becomes effective July 5, under papers signed during the past week, when Ed Dubinsky was in New York.

The Publix quintet involved are the Newman and Royal in Kansas City, acquired from Frank Newman in 1925, and the Paramounts in Joplin and Springfield, plus the Electrix, Kansas City, Kan., taken over from the Rubel Brothers about a year ago. The Publix house in St. Joseph, Mo., is not involved.

The Dubinsky string penetrates Kansas City, Jefferson City, Joplin, Springfield, all in Missouri, and Leavenworth, Kan. In Kansas City it takes in the Liberty and Regent.

Prov. Hit by Heat, but Majestic Fair on $10,000

Providence, June 1.
(Drawing Population, 315,000)

Unprecedented heat wave over the holidays flattened business. Majestic is still leading the town because of its twin features, and while this house is also suffering it won't have the heavy worries of some of the other stands.

Estimates for This Week

Majestic (2,200; 15-50), "The Millionaire" (WB) and "God's Gift to Women" (WB). The leader for weeks, but heat and holidays affected here also; however, should see good $10,000. Last week "Finger Points" (FN) and "Misbehaving Ladies" (FN) close $13,500, fine.

Loew's State (3,500; 20-50-75), "Never the Twain" (M-G). Lack of draw names will dent to light $12,000. "Daybreak" (M-G), last week, just a fair $13,500.

Albee (2,500; 15-50), "White Shoulders" (Radio). Looks very weak and indications of only $5,000. Last week "Donovan's Kid" (Radio) fairly good at $7,000.

Paramount (2,200; 15-50), "Up Pops the Devil" (Par). Nothing to show this one will take house out of slump; may touch $6,000. "Gentleman's Fate" (M-G), last week, $7,100.

RKO Victory (1,600; 15-50), "Donovan's Kid" (Radio). Moved over from sister house, Albee, and to stay until Wednesday night; maybe about $2,800 for six days, low. Last week "Drums of Jeopardy" (Tiff) $3,200 for six days.

Fay's (1,600; 15-50), "Finn and Hattie" (Par) and vaude. Any showing this week will be due to vaude; set for at least $5,500, good, considering everything. Last week "Too Young to Marry" (FN) okay at $7,000.

GERMAN FILMS LOSE OUT WITH COMPOSERS

Berlin, May 22.

In the talker world war has been declared; the industry consisting of production, release and theatre versus the composers. The reason is the verdict rendered in the lawsuit of the association for the protection of musical rights against Ufa. Music in talkers is subject to royalties, just as it was in the time of the silent pictures for the accompaniment.

This verdict caused excitement, because then the authors, the directors, etc., could make similar demands. The new motto of the picture industry is the manufacture and delivery of talkers unencumbered by royalty fees. This means an open fight against the courts and the law.

Up to now the composer received a fixed salary. In many cases this remuneration was such a high sum there could be no idea of underpaying, but the salary in no way can be an equivalent to the possible success of a film. Another point is that a composer on a fixed salary for a film company is executing an order for which he is being paid, and which under other circumstances would be of little commercial value to him.

It has come to the point where a composer is faced with the alternative either to give up the order or his royalty claims.

As matters are, most of the good German and Austrian composers belong to and have sold their rights to this association. Now the producers are endeavoring to find authors who will work on a straight salary basis.

Pts'b'gh's Free Previews

Pittsburgh, June 1.

WB locally have gone in for free previews, hoping to build up closing day business in various houses this way. Where houses open on Friday the picture scheduled to start then is shown the night before, immediately after the last sheeting of the current picture. Patrons in audience for final show are permitted to remain to watch the incoming feature.

Idea has been tried out for last couple of weeks and may become permanent.

AUSTRALIA'S ADDED BURDEN UNBEARABLE

Sydney, May 6.

Just at the time when managements were feeling they were at last getting a slight break, the castle came tumbling down.

The State Government Savings Bank, together with its numerous branches throughout the State of New South Wales, closed, pending—as a governmental message states "a merger with the Commonwealth Bank of Australia." When the news broke in the dailies a run began on the bank.

Within a few hours the effect on the theatrical industry was enormous. Shows which had been playing to good grosses dropped away down and have remained down. Until conditions right themselves the show industry will be a heavy loser. If conditions do not soon right themselves one wonders just how long some managements can linger. Many theatres are just breaking even. An industry which should be showing healthy returns to shareholders is being ruined by a bunch of stupid politicians whose main thought is of themselves.

In Australia today, with its population of six million, 400,000 are unemployed. Despite this, the managements are more heavily taxed today than if there were not one unemployed person in the whole of Australia!

An organization such as Union Theatres, controlling a huge chain of theatres over the entire Commonwealth, and employing many thousands of Australians, was recently slugged to the extent of $500,000 for amusement tax. Other smaller chains in proportion. This tax has not been passed on to the public because the managements knew that the public could not afford to pay higher admissions. Union Theatres had to pay itself. Consequently U.T. and other theatrical organizations were unable to declare a dividend.

Judgments

Forbes Publishing Co., Inc.; Consumers Envelope Co.; $173.

Rosen-Brandt, Inc., William Brandt and Joseph C. Rosen; Levy Bros. Realty Co.; $2,978.

Abraham I. Feinberg; Columbia Artists Bureau, Inc.; $440.

Myra Furst; Shelton Holding Corp.; $1,118.

Nils T. Granlund; Curtiss-Wright Flying Service, Inc.; $45.

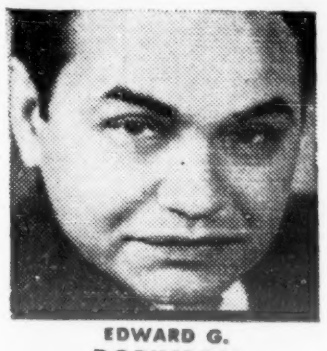
Summary for week ending Monday, June 1:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
15	4⅛	1,600	Consol. Film	5½	4⅛	4⅛	— 1⅜
18⅞	11⅛	3,700	Consol. Film pfd. (2)	14	11⅛	11¾	— 2¼
185¼	125⅛	41,900	Eastman Kodak (8)	134¼	125⅛	125½	— 5⅞
38⅜	11⅝	81,500	Fox Class A (4)	16	13⅝	15	— 1¼
54¾	36¼	196,800	Gen. Elec.	40⅝	36¼	36¼	— 1⅞
15½	3⅜	23,300	Gen. Thea. Eq. n	4⅛	3¾	3¾	— ½
101½	80	100	Keith pfd. (7)	84	84	84	— 1⅛
63½	36½	52,500	Loew (3)	40	36½	36½	— 2
98	83	1,200	Do pfd. (6½)	86	83	83	— 2
7½	5	500	Madison Sq. Garden (60)	5¾	5¾	5¾	— ¼
27	22	1,300	Met-G-M pfd. (1.89)	25½	23	23	— 3¼
50¼	20⅞	66,200	Paramount	23⅜	20⅞	21	— 2¾
2⅝	1	4,700	Pathe Exchange	1¼	1	1	— ⅛
6½	3	1,100	Pathe Class A	3¾	3¼	3¼	— ½
27½	12	320,700	Radio Corp.	15¾	13¾	14	— ¾
24½	11¼	96,500	RKO	14⅛	11¼	11⅝	— 2¼
9¾	3⅛	400	Shubert	3¼	3⅛	3⅛	
20⅝	4¾	162,400	Warner Bros.	7⅞	5⅛	6⅜	+ 1¼
40¼	16¾	1,200	Do pfd. (3.85)	18	14½	16½	— 4½
5¼	2⅝	400	Zenith Radio	2⅝	2½	2⅝	
			CURB				
22	10	1,100	Columbia Picts. V.T.C. (1¼4).	11⅛	10	11½	+ ½
8⅛	1⅝	22,900	De Forest Radio	5½	3⅝	3⅝	— 1¼
6⅛	2⅛	5,200	Fox Theatres	2⅞	2½	2½	— ½
31¼	5⅝	2,700	Gen. Thea. Eq. pfd. (3½)	6½	6	6⅛	— ¾
15¼	5⅝	4,100	Technicolor	7¼	5½	5½	— 1⅞
13¼	5½	7,000	Trans Lux	6⅞	5½	5½	— 1¾
			BONDS				
74	28	91,000	Gen. Thea. Eq., '40	33	28	29¾	— 5¼
99¾	94	21,000	Loew 6's, '41	95¾	95⅝	95¾	
89	51	56,000	Pathe 7's, '37	82⅞	79½	79½	— 1⅜
97	74½	100,000	Par-Fam-Lasky 6's, '47	83½	74½	74½	—10½
89¾	67⅞	63,000	Par-Pub 5½'s, '50	73½	67⅞	68	— 5½
25	7	8,000	Shubert 6's	11	8⅜	9½	+ 1½
74½	25	399,000	Warner Bros. 6's, '39	39½	33½	36½	+ 5½
			Over the Counter, N. Y. All Quoted for Monday	Bid.	Asked.		
∞	..	.....	Roxy, Class A (3.50)	5½	11½		
∞	..	.....	Roxy com	3⅛	1¼		

RICHARD
BARTHELMESS

CONSTANCE
BENNETT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ROBINSON

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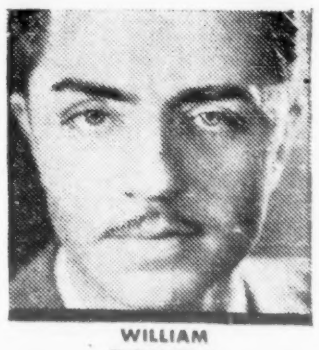
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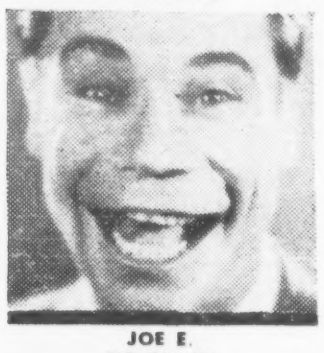
POWELL

WINNIE
LIGHTNER


JOE E.
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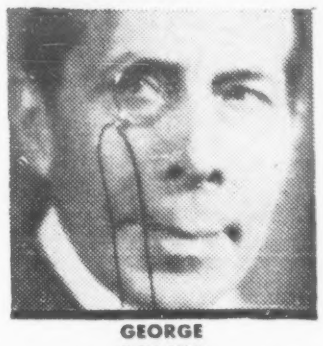
BEBE
DANIELS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It's better than your unforgettable characterization in "The Dawn Patrol." One of the outstanding contributions to the talking screen.

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GREAT NEWS!

"UP POPS THE DEVIL"

Carole Lombard, Skeets Gallagher, Stuart Erwin, Norman Foster, Lilyan Tashman. Ed. Sutherland, dir.

"I TAKE THIS WOMAN"

Gary Cooper, Carole Lombard. Marion Gering, Slavko Vorkapich, dirs.

"The LAWYER'S SECRET"

Clive Brook, Richard Arlen, Charles Rogers, Fay Wray Jean Arthur. Max Marcin, Louis Gasnier, dirs.

"CONFESSIONS of a CO-ED"

Phillips Holmes, Sylvia Sidney, Norman Foster. David Burton, dir.

"THE VICE SQUAD"

Paul Lukas, Kay Francis, Helen Johnson. John Cromwell, dir.

"THE NIGHT ANGEL"

NANCY CARROLL, FREDRIC MARCH. Phoebe Foster. Edmund Goulding, dir.

"NEWLY RICH"

Mitzi Green, Edna May Oliver, Jackie Searl, Louise Fazenda. Norman Taurog, dir.

"THE SECRET CALL"

Richard Arlen, Peggy Shannon. Stuart Walker, dir.

"THE GIRL HABIT"

CHARLIE RUGGLES. All-star cast. Edw. Cline, dir.

"The MAGNIFICENT LIE"

RUTH CHATTERTON. Ralph Bellamy. Berthold Viertel, dir.

"WOMEN LOVE ONCE"

Paul Lukas, Eleanor Boardman, Juliette Compton, Helen Johnson, Geoffrey Kerr. Edw. Goodman, dir.

"HONEYMOON LANE"

EDDIE DOWLING.

Today...Tomorrow...Next Season...Depend on

PARAMOUNT

Indie Producers Say Overages Difficult in Vaudfilm Bookings

Outside of the 16 westerns and the eight foreign originals Columbia will make for the new season, it will sell its 26 features strictly as "major pictures," this year dropping the classifications of road shows and specials. The budget to cover the 26 will be split proportionately among that group of pictures, and the Col sales force will endeavor to cinch more accounts than in the past under percentage arrangements.

With the RKO buy for the coming year somewhat in doubt, but on the inside figured at half of the program, Columbia, it is said, will sell in a more open field than before.

Both Col and U are known to be determined on higher percentage up to split figures if RKO is to take the product or any part of it for '31-'32. In view of the overhead against RKO houses from vaude, these two distribs found it a difficult thing to expect overages because of inability to approach high split figures except in outstanding cases.

Col and U are insistent that in ratio to the low number of pictures on their current programs, they have done better than many of the larger producer-distributors.

Because of this, both are reported on the inside as fully expecting higher rentals on the new stuff.

Cold on Stage Shows

Hollywood, June 1.

Plans for Hughes-Franklin to produce stage shows for a number of their houses are off for at least a year. LeRoy Printz, who was in line for the job as production head, leaves here next week for New York to stage Carroll's "Vanities."

H-F figures it will take at least a year to get the circuit running smoothly without having to worry about presentations.

Possibility that they may book in indie stage attractions at some of their houses in the southwest in the meantime.

EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
London, England

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
May 29-June 4
FOX, PHILADELPHIA, PA.

F-WC Cutting Admish

Los Angeles, June 1.

A survey of admission prices is being conducted by Fox-West Coast house managers with the view of revising them downward. Recommendations will be made to Oscar S. Oldknow, who is seriously thinking about lowered prices at this time when the circuit is arranging for its next year's product.

Houses should adjust themselves, it was pointed out, to shifting population and changing character of neighborhoods during the past 18 months.

On-the-Fence Dept. Of Justice Has Coast Puzzled on Rezoning

With admission price cutting, neighborhood theatres and the on-the-fence attitude of the department of justice regarding legality of zoning, to complicate things, Southern California exhibitors and distributors are preparing to go into their annual huddle over the zoning system.

Big film buyers, like Fox-West Coast, will figure out zoning with each distributor individually, rather than through all distributors as a whole, as in the past. The Zoning Committee of the Film Board of Trade, has not functioned for the past five months. Other exhibs will follow the lead of F-WC in booking, as F-WC is the largest of the bookers.

Status of the naborhooders, which have been increasing in importance with a resulting drop in trade of downtown houses, will be settled in the individual and collective headache huddles. F-WC is preparing its report on what it wants, and these reports will be sent to distribs shortly, but the situation is not expected to be settled until August.

F-WC is expecting to get the various price divisions of the zoning classifications nearer together, and also the clearance time cut shorter. This will allow the circuit to cut admission prices in neighborhooders without the theatres having to wait overlong for product from the first run houses. Prices at F-WC first runs will not be cut, but slashes are expected for other houses. Possibility that the Egyptian may become a 25-center.

Local theatre men are attempting to figure out just what the department of justice wants in zoning. The consent decree before Judge Cosgrove last year settled only that there should be "no unreasonable clearance." Theatre men are still debating what this means in real figures.

As far as actual zoning goes, theatre men expect when the smoke is over the situation will be practically the same as that last year.

Publix Mgrs. as Realty Assts. in Home Office

Publix managers are to be utilized as real estate assistants under a new arrangement perfected by the P-P overseers. House managers everywhere have been advised to make reports on unrented sites that are part of their theatre properties and make comparative rent analysis in their particular spots.

Actual renting is to be done by the home office chief, Ted Young. This scheme isn't exactly new in the industry but it's a bit different. Fox some months ago put the managers on as regular assistants to the real estate department, with authority to arrange for rentals.

Bruder and Wife Hurt

Chicago, June 1.

Struck by an erring motorist while parked in their own car, Roy Bruder, manager of the Chicago theatre, and Ruth Farley (Mrs. Bruder), Publix organist, were severely injured.

Bruder got off with a cracked skull when flying glass hit him, but his wife suffered painful injuries, including six stitches in her hand that wound her up in the hospital. Bruder, with a patched cranium, continued on the job.

H-F's L. A. Turnstiler

Hollywood, June 1.

Construction on Hughes-Franklin's first turnstiler studio starts this week. It is on the next block to Warner's Hollywood.

Projection will be from the front. Plans for the $50,000 building have been prepared by S. Charles Lee, with construction time set at 45 days.

ASK SHORTER PROTECTION IN CHI

Chicago, June 1.

General revision of the protection set-up locally is expected, with the independent exhibitors setting up a loud squawk over the fact that the circuits are moving up play dates to their own advantage, while the indies are forced to remain in their old allocations. Indie exhibs are being led by the Midwest Booking group, handling the largest number of non-circuit houses, as against the two large buyers of town, Publix and Warners.

Indie exhibs are pointing to specific instances where the circuits have switched dates for their own houses. Thus, they squawk that flickers such as "Mr. Lemon of Orange," "Charlie Chan Carries On," "Strangers May Kiss" have played the A pre-release circuit houses one week after the loop run, while the protection schedules calls for 14 days; and that the B pre-release houses played the picture immediataely following, while the schedule stipulates seven days' interval. Squawk of the indies here is that while the two Fox films were moved up for the circuit houses, the films were not released to the outlying indies until six weeks later.

General Change

Indie exhibitors are fighting for a general upward movement of the schedule, arguing that if the pre-release dates are shoved ahead, the subsequent dates should receive similar treatment. Hays office has already been sent official complaints by the exhibitors, with Midwest booking group leading the parade.

At first the exchanges were unwilling to move the general schedule forward, but with the exhibitors now making a concerted effort, it appears that the entire release system of this town will be advanced.

Allied Officials Uncovered as Buying Films Now While Telling Members Not to Buy Before Sept. 1

Minneapolis, June 1.

Turmoil in the ranks of the Northwest Allied States' independent exhibs' unit as a result of the revelation that some of the officials of the organization have been lining up new season product at the very time W. A. Steffes, general manager, is trying to bring about a film buying strike among the independent exhibitors.

In an Allied bulletin just issued Steffes calls upon his members to desist from any buying until after next Sept. 1. At the same time he pays his respects to film salesmen who have exposed the purchase by Allied States' officials. Admitting the truth of the charges, Steffes claims that the buying has been confined to "a few isolated spots" and was justified. He calls the film salesmen "wisecrackers."

"A lot of wisecracking salesmen," says Steffes, "are now making statements that some of our own officers have bought pictures, and they ask: 'Why shouldn't you?' It may be true that in a few isolated spots where the tourist trade is a dominating factor in the exhibitor theatre business that the exhibitor has a perfect and legitimate right to purchase product at this time of the year to get tourists in lake towns to attend his showhouse. Whether that theatre owner is an officer or not, he should not be penalized any more than a non-officer. As a whole, theatre owners of the United States are not buying pictures."

Steffes cites 18 "reasons" for the exhibitor to refrain from purchasing any pictures until Sept. 1. Among other things, he declares that plans for group buying of pictures will be discussed at the organization's next convention here Sept. 9-10.

Further reasons for refusing to buy now, according to Steffes, are present admission price cutting, double featuring in large circuit theatres, reduction of admission in several key city instances, increasing seriousness of the unemployment situation, wage reductions, unreasonable protection demands by circuit houses, rumors of consolidations and bankruptcies threatening the entire industry, threats of television competition and a Federal theatre admission tax, forms of contracts which give companies the right to substitute star, story or anything else and "which probably cannot be enforced" and the likelihood that, after Sept. 1, pictures can be bought with a 25% elimination clause.

New House Wrecked by Bomb at Louisiana, Mo.; No Cause Is Assigned

Quincy, Ill., June 1.

Dedicated with a big flash opening, the new Clark theatre, at Louisiana, Mo., is a wreck today, after only a week of life. Bombing to blame.

The Armentrouts of Pittsfield, father and son, built the house. They were warned before opening not to do so, but paid no heed.

Bomb wrecked the entire front of the playhouse, as well as some 20 other places. About a day later a fake bomb was placed at the doors of the K. P. theatre in Pittsfield, another of the Armentrout string. Here the bomb was discovered while the audience was inside. The ticket-taker walked to the front of the house and in a calm and matter-of-fact manner told the audience that a bomb had been found, that there was no danger, but asking the crowd to file out quietly, since it might be a warning.

Cool-headedness of the young man undoubtedly averted a panic, with the patrons filing quietly out.

The Armentrouts say they know of no enemy and are at a loss to account for the attacks. The loss at Louisiana is about $25,000, covered by insurance against bombs or other attacks.

Fox Closes B House, N. E.

Springfield, Mass., June 1.

Fox-Poli-Nelson theatre, films closed Friday (29).

Lack of films was given as the reason for the summer shutdown. It's noted as a B house by Herschel Stuart, g. m. for Fox-Poli.

Ed Lowry

St. Louis' Adopted Son

Master of Ceremonies

Mastbaum, Philadelphia

Indefinitely

UP FOR MURDER

(Continued from page 15)

tells all and the boy is freed presumably on the self-defense tangent. Monta Bell, in directing, hasn't made this latter point any too clear.

Frank McHugh is again the stewed and borrowing reporter, while Purnell Pratt is not particularly effective as the newspaper owner. Dorothy Peterson, whom U completely overlooked on its press sheet, does especially well as Ayres' mother. Her late scene with Miss Tobin is the highlight of the picture. Ayres lacks animation throughout and indicates a dire need of acceleration. He's a good looking boy and starring, but so were a couple of other lads.

Film doesn't look expensive and one interior closely resembles a set in the other U attraction now on Broadway. The dialog is more sensible than brilliant.

In fairness to the feature, however, it should be mentioned that it's not getting any the best of it at the Globe. Former legit house is in poor shape with creaking and sagging seats and is almost defenseless against the shuffling of arriving and departing guests. They also leave this spot in a hurry if the screen doesn't hold, what with those collapsing chairs and cramped leg room. But RKO is giving up the house in July so maybe nobody cares. Not even the outside distribs who deem the Broadway spot the squarer for anything. *Sid.*

UBANGI

Presented by W. M. Pizor and released through Imperial Distributing Corp. A Davenport-Quigley Adventure in Belgian Congo. At the Cameo, N. Y., week of May 30. Running time, 60 mins.

Poor recording and a monotonous lecturer do much to make "Ubangi" a stereotyped trip through the Congo. Shootings by Dr. Newman are as consistent as the ticking of a clock. In its present state theatres that go in for sensational ballyhoo can get the initial attendances but, unless re-edited, the bigger and the better class spots will struggle heavily with this film.

Picture would have merit if given a little thought by the editors. While it contains much material made familiar by other cameras and, even though the film is a little more blurred than many of its predecessors, "Ubangi" has some unusual slants which are educational.

Points that this veldt travelog harps on have more to do with expiring beasts, the final shot and the slashing off of the pelt. From the zebra to the elephant and hippo, and many women will find it unpalatable. Cannibals abetted by the lecturer do the rest with individual demonstrations of eating.

Sound is bad, but lioness and cubs, ants, cobras, dogs tearing at horned beasts, and tantalizing lions are worthwhile. Insights on tribal life are also provided.

Dr. Newman, the only man doing any shooting, is narrated by the lecturer as having been killed by a hippo when he forgot to reload. This death is not included. *Waly.*

LAWYER'S SECRET

Paramount production and release. Directed by Louis Gasnier and Max Marcin. From story by James Hilary Finn, with adaptation and dialog by Lloyd Corrigan and Max Marcin. Photography by Arthur Todd. At the Paramount, N. Y., week of May 29. Running time, 70 mins.

Drake Norris.....Clive Brook
Laurie Roberts.....Charles Rogers
Joe Hart.....Richard Arlen
Kay Roberts.....Fay Wray
Beatrice Stevens.....Jean Arthur
"The Weasel".....Francis McDonald
"Madame X".....Harold Goodwin
"Red".....Syd Saylor

A weakling from several viewpoints. The luke-warm draw of any individual in the cast, though five are featured players, may be overcome.

In the adapting dialog department, Lloyd Corrigan and Max Marcin have turned out a makeshift piece of work. There hasn't been a picture around in some time so little aided by dialog.

Story is premised on a murder over gambling and a lawyer's scruples in keeping the confidence of his client, a prospective brother-in-law, who has confessed complicity. Meanwhile, a sailor who had sold his gun for additional gambling fodder, leaving before the murder, has gone through the processes of law which lead him to the shadows of the hangman's noose.

Arlen plays the sailor and with Brook, as the suave attorney, stands out on performance. Arlen's girl (Jean Arthur), instrumental in diggig up the lowdown, is a part that's about on a par with that of the lawyer's fiancee (Fay Wray), and she has little opportunity.

Buddy Rogers is here cast as the ne'er-do-well who would let an innocent sailor go to jail to save himself. He plays the reverse position with as much brazeness as he can muster and has applied his makeup more to fit the atmosphere of a back alley than a college prom. But it's not much help.

Photography is spottily bad, but in other technical respects everything standard. Reproduction of whispers and low modulations of voice under the new noiseless recording system very effective. *Char.*

GOLD DUST GERTIE

Warner Bros. production and release. Stars Winnie Lightner. Directed by Lloyd Bacon. Based on the play "The Life of the Party," by Len D. Hollister. Scenario by W. K. Wells and Ray Enright. Dialog by Arthur Caesar. At the Strand, N. Y., week beginning May 29. Running time 66. mins.

Gertie.....Winnie Lightner
Harlan.....Chic Johnson
Guthrie.....Ole Olsen
Mabel.....Dorothy Christie
Arnold.....Claude Gillingwater
Dr. Tate.....Arthur Hoyt
Capt. Osgood.....George Byron
Lucille.....Vivian Oakland
Pestalozzi.....Charles Judels
Secretary.....Virginia Sale

Backroom winter looks as if it had been originally intended for a musical, but strayed into a farce without a chorus or music. Makes the story complex and picture only stands a fair chance in the bigger spots and is mainly for combo programs.

Not only is the story lightweight, but the acting fares no better. Situation is aggravated by some bad photography and incoherent voice reproduction.

Winnie Lightner is the tough divorcee on the bend to gold dig from two of her former spouses. They have since married twins and live and work together. This proximating of characters serves to complicate matters throughout.

Miss Lightner starts out okay, but after that, with sappy dialog and wild action, plus bad comedy feedi . she hasn't a chance. With Olsen and Johnson she gets through for a couple of laughs, but these are not enough to carry the picture. There's a bathing suit parade to help hold up the interest.

For some unknown reason Charles Judels does his usual shaky artist of excitable gestures. He also gets struck with bric-a-brac. Olsen and Johnson finish the picture by being tossed into the lake by their twin wives. It's that kind of a film. Lloyd Bacon, director, has also repeated the flying motorboats, which leap over bridges, etc., of "Top Speed."

Picture will likely undergo some snipping, as the provincials will not go for some of the very low comedy stuff.

Anybody can question the judgment of showing a gal of Miss Lightner's proportions stripping behind a small scrim and then photographing her in a one-piece bathing suit.

Saddest note, however, is the part allotted to Claude Gillingwater as Miss Lightner's homme de resistence. A good actor wasted. *Shan.*

THREE LOVES

(GERMAN MADE)
(Synchronized)

Terra Production and Associated Cinema release. Stars Marlene Dietrich and features Fritz Kortner. Adapted from Max Brod's novel by the same title. Direction, Kurt Bernhardt; scenario, Ladislaud Vajda; music, Edward Kilenyi and Walther Bransen. Brunswick recording in New York. At Warner's, N. Y., week of May 29. Running time, 75 mins.

Stasha.....Marlene Dietrich
Dr. Karoff.....Fritz Kortner
Henry Leblanc.....Oscar Simma
Charles Leblanc.....Uno Henning
Their Mother.....Frieda Richard
Poltrier.....Karl Ettlinger
Angele, his daughter.....Edith Edwards

There is still an attempt to cash in on silent product made just before the eclipse. "Three Loves" is in that category, and it's a pretty much wasted hour and a quarter.

Marlene Dietrich's presence in the film has tempted the distributors to take this film off the shelf, but it is doubtful if it's going to help Miss Dietrich. She turns in a capable performance.

Theda Bara would have loved this script. All about the wicked lady who just looks at a man and he falls. The star has already done some looking when the film starts. She's on a train with the man who killed her husband in order to elope with her. But she looks at another man and gets new ideas.

The latest subject is on his honeymoon and leaves his wife on the train, jumps off at a country station and joins the vamp and her man. All kinds of excitement—jealousy, fights, a masked ball, with the cops coming in for an arrest on the husband-killing charge. Then she manages to get the number two lover to shoot her for a weep finish, with number three getting on a homeward train.

Cast is so good that it almost fools the audience on the story. Fritz Kortner, especially, does a splendid piece of work. In fact, he practically steals the picture from Miss Dietrich, for whom the director doesn't attempt to mitigate for a moment.

Score has been written especially and is good. Photography, too, okay. But all that isn't going to keep the customers from missing the talk or from noticing that the ladies wear dresses only to their knees, which, of course, doesn't hurt Miss Dietrich.

It may get some business in spots where the Dietrich name counts heavily. *Kauf.*

D-Zug 13 Hat Verspaetung

("Pullman Train 13 Late")
(GERMAN MADE)

Berlin, May 22.

Ufa production and release. Direction and production, Alfred Zeisler. Story and manuscript, Rudolf Katscher and Egon Eis. Photography, Werner Brandes; sound, Dr. Gerhard Goldbaum. Recorded on Klangfilm. Starring Charlotte Susa, Heinz Koenecke, Fee Malten, Ludwig Andersen, Viktor Schwannecke and Alfred Beierle. Running time, 67 minutes. At U. T. Kurfuerstendamm, Berlin.

Even though this thrilling criminal talker is not quite a success, it will still be good box office.

Here for once the Ufa was made to feel how contradictory the German film censors are. After the first incomprehensible suppression, one scene and a few words were omitted, and that turned the trick. The murderous attack is not made on a State's president, but on the president of an oil trust. Otherwise everything was left unchanged.

The train rushes through the night. At the last moment the attendant notices that the rails have been displaced and succeeds in halting the train just in time. No other trains are allowed to pass, so that a train which is waiting at a small station in the vicinity cannot leave.

A rather bored young man takes the opportunity of doing a little exploring on his own and gets into an awful mess. He suddenly finds himself in the middle of the battle between the police and the man who made the wreck attempt. By hair's breadth he escapes and returns to the train and his wife, who had been sleeping all the while.

Alfred Zeisler's direction is to be blamed for the film, not entirely successful. His work is neat and correct, but he does not enlarge upon the adventurous and eccentric element. The picture is thrilling but not clear; snappy but not logical. Another error is miscasting. Heinz Koenecke, new face on the screen, very expressive but too impersonal. Alfred Beierle as the secret service man is more like a good comedian, and looks like everything else. He is a good speaker. The little Fee Malten here is too insignificant, and Ludwig Andersen's role is not big enough for him. Viktor Schwannecke plays a splendid death scene, which will not be forgotten so quickly.

The film most likely will soon be shown in New York, and if a success there it will be only due to the beauty and fine play of Charlotte Susa. *Brennus.*

DER GROSSE TENOR

("The Great Tenor")
(GERMAN MADE)
(With Songs)

Ufa production and release. Eric Pommer supervision and stars Emil Jannings. Direction, Hanns Schwarz. Scenario, Hans Mueller and Robert Liebmann. Musical direction, Willy Schmidt-Gentner. Camera, Guenther Rittau and Konstantin Tschet. Sets, Erich Kettelhut. Sound, Fritz Thiery. At the Cosmopolitan, N. Y., for grind run, beginning May 29. Running time, 95 mins.

Albert Winkelmann.....Emil Jannings
Agathe.....Renate Mueller
Olga von Dagomirska....Olga Tschechowa
Kratochwil, Albert's valet.....Hans Moser
Agathe's uncle.....Max Guelstorff
Dr. Marberg.....Eduard von Winterstein
Boris Jussupoff.....Wladimir Sokoloff
Filipo Cardagno.....Evaristo Signorini

"We've got to be nice to these fellows," said Jimmy Walker on the Cosmopolitan stage before this film was shown. "They've suffered at an awful lot of our pictures from Hollywood for a long time," chirped His Honor. The film itself is another story. Appropriately enough, for Ufa's ace American venture in a theatre of its own, the star is Emil Jannings. And Jannings does as good a job as he ever had before a camera, but the film is just about the worst he has turned out.

It's one of those typical Jannings pictures. The lad who climbs to the heights only to fall. Wine, woman and song. Then they straighten him out again for a happy ending. It takes them a half hour too long to do it.

Jannings is Albert Winkelmann,

(Continued on page 31)

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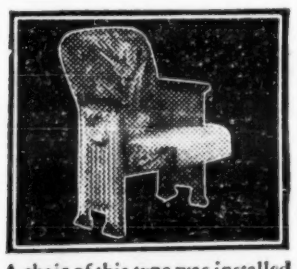

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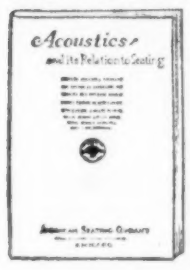

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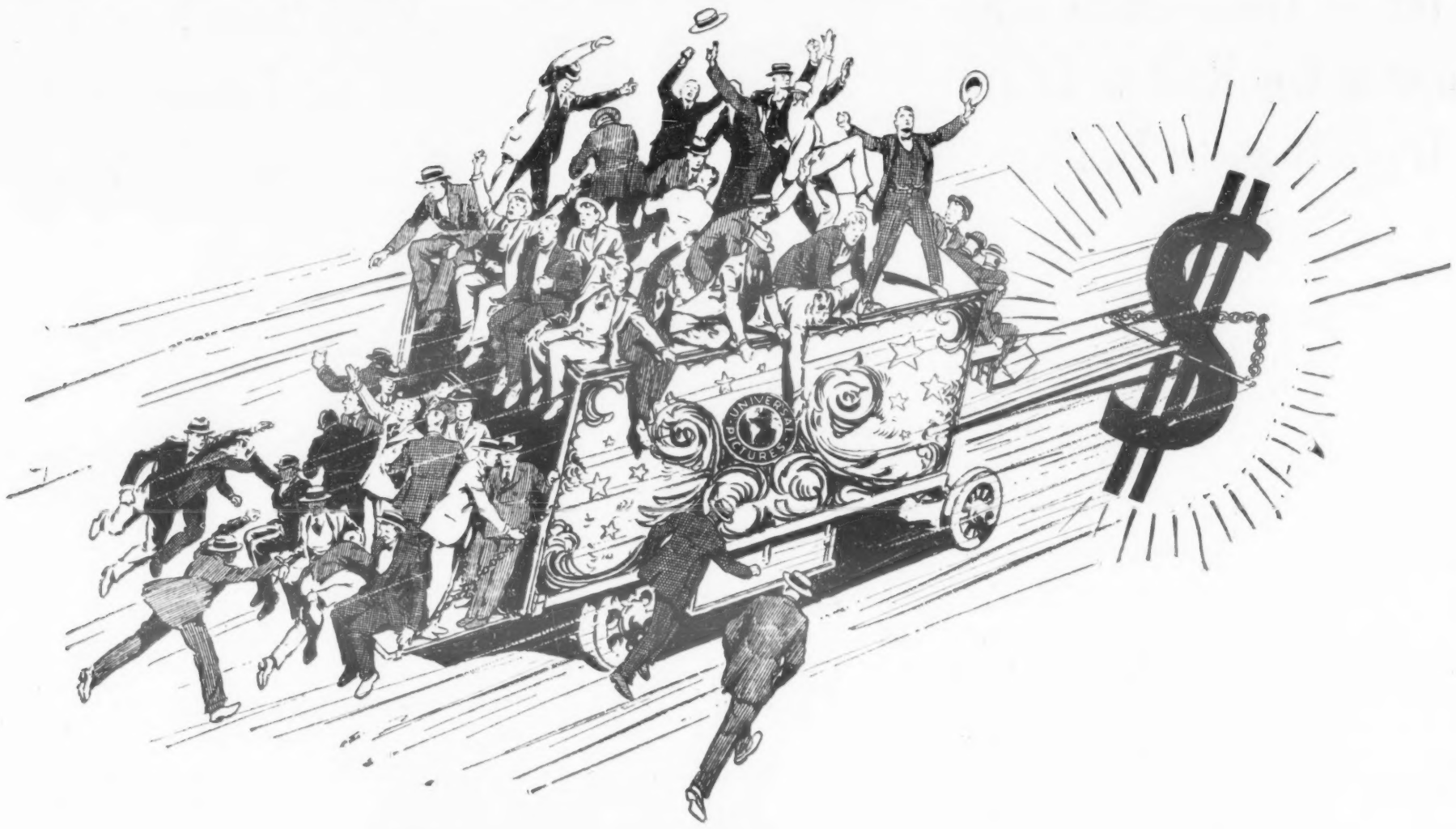

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BAD SISTER
better than average business all over the land.

FATE
first romantic story from the pen of Eric Maria Remarque, author of "All Quiet on the Western Front", "Wait for Fate it's Great".

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the best Lew Ayres picture since "All Quiet on the Western Front" now standing them up at the GLOBE, N. Y.

STRICTLY DISHONORABLE
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world's greatest hold over picture still grabbing all the coin in sight wherever it plays.

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now playing Broadway's ace house the RIALTO, the STANLEY, Philadelphia and WARNER'S, Pittsburgh.

Ride with UNIVERSAL and you ride with a winner!

Maloy Out of Town—Union Books Seized in Cop Raid as Exhibs Try to Beat the Two-Man Rule

Chicago, June 1.

For the first time in Chicago's hectic history indie theatre owners here have taken a pugnacious stand against a labor organization by challenging the picture operators' union to show cause why they should be compelled to employ two men in a booth. And for the first time a situation like this has reached the courts.

Acting on complaints of a small group of indies the state's attorney's office raided the union, seizing the books and records of the organization, later impounded when the union appealed to Judge Harry M. Fisher.

Coincidental with the police raid was the absence of Thomas E. Maloy, stormy petrel chieftain of the operators' union, who was away in Washington on a labor situation at the time, accompanied by Tom J. Reynolds, president of the union.

Circuits Accepted

Legal steps taken by exhibs to enforce relief follows a long series of events leading up to the operators' voluntary offer two weeks ago to donate one week's free service to all theatres during the month of June. Some exhibs turned the offer down, claiming they didn't want charity, although the Exhibitors' Ass'n as a body accepted. Theatre men leading the fight with the operators are believed to be members of the Allied group. Recently this organization sent a wire to Maloy asking for immediate relief or houses would be forced to shut. Maloy ignored the wire inasmuch as he claimed it wasn't sent in the proper spirit or in a businesslike manner.

None of the big circuits, including Publix and RKO, is mixed up in the battle. It was John Balaban who appealed to the union for a measure of relief during the summer, and the free-week gesture was the answer. Other organizations falling in line with the operators were the electrical workers, film carriers' union, and a sign service company. It was the operators' original suggestion that exhibs might obtain a reduction in rent by putting up the plan to landlords.

Following exhib complaints, Asst. State's Attorney Charles E. Lounsbury talked to Maloy and was told that the union would take up matters with the theatre owners next January, when contracts expire. Lounsbury, after perusing a contract, declared he could find no clause calling for employment of two operators in every theatre.

To "Variety," Aaron Sapperstein, head of the Allied organization, denied knowledge of any of his members causing the investigation of the union. At the same time Jack Miller of the Illinois Exhibitors' Ass'n declared his neutrality in the whole situation, stating that his organization had accepted the operators' free week in June.

Tom Malot, business agent of the operators, arrived in Chicago, Sunday night (31). Yesterday morning Judge Harry Fisher ordered the union books returned unopened immediately, on the grounds the raid was illegal.

Meanwhile, the conspiracy and intimidation hearing is due for Wednesday (3).

2D RUNS FEEL FOX CUT TO 25c IN SYRACUSE

Syracuse, N. J., June 1.

Neighborhood and subsequent run exhibitors are bitter against Fox as a result of the price slash to 25c by the Fox-Eckel here.

First week of the new policy established that it was the second runs and neighborhoods rather than the majors downtown which were suffering, the neighborhoods suffering to the extent that the Eckel gained in patronage. Business at the 50c. houses—Loew's, Keith's, Paramount and the Strand—varied little.

Operators of the principal second runs are reported to have conferred informally during the week. Second runs get 25c and take the attitude that they cannot ask their patrons to pay a first run price for second run pictures, even if double billed.

$25 FINES FOR MINORS

Two Brooklyn RKO Houses Socked for Admitting Kids

RKO Dyker and Prospect, Brooklyn, were fined $25 each in Special Sessions, Brooklyn, last week for admitting children under 16 unaccompanied. Cases will not be appealed.

Arrests were made in the theatres, also at the RKO Kenmore and Bushwick on the same day, while the theatres were showing Radio's "Cimarron" in a hook-up with the Brooklyn schools. The hook-up had been suggested by the Hays office, to ensure the school children seeing the epic talker.

Some publicity was given the tie-in in the Brooklyn papers, whereupon the S. P. C. A. agents posted themselves in the lobbies of the houses around three o'clock, as school let out. The Society's agents made the pinches.

ASK POLICE TO PROTECT HOUSES

Louisville, June 2.

Suburban picture houses have been promised police protection, after owners of nine met with Mayor Harrison.

Louis Steurle, spokesman, said there had been disorders in the houses, mainly throwing of stench bombs and red paint. Pickets have annoyed passersby.

An exciting day in court was had by all when attorney W. S. Heidenberg appeared for Curry, one of the men arrested on charges in connection with dropping a stench bomb in Loew's theatre. When the case was called, he asked for a continuance. "I said I was going to try this case today and I'm going to do it," shouted Judge Starck. "If anybody interferes with me I'll put them in the holdover."

The attorneys rushed away from the "rock" to get witnesses and in a few minutes were back ready to try the case.

"This case is continued. Don't argue with me. Get out of here," yelled Judge Starck at the bewildered lawyers.

Booth Men's Union Heads in New York Indicted on Conspiracy Charge by Lee Ochs Over His Bronx Theatres

Seven of eight men indicted for an alleged conspiracy to injure the Lee, Ochs' business of a circuit of picture theatres in the Bronx, N. Y. C., are being held in $500 bail each, for trial in General Sessions, after surrender to the district attorney's office. At the same time, Supreme Court Justice Johnson, in Brooklyn, enjoined officials of the I. A. T. S. E. and M. P. O. Local 306, from interfering with any of the theatres.

Those who surrendered are Sam Kaplan, president of the operators' local; Theodore Greenberg, business agent; Charles F. Eichorn, vice-pres.; John Kieley, asst. to pres.; Morris Sternberg, Fred Castle and Simon Terr. The eighth man, named as "John Doe," was not found, though three other union men presented themselves with the others to see if they were wanted.

The complaint was made by Ochs. Last February he bought from Fox theatres, 10 houses, all of which they had contracts with the union, expiring March 29.

Soon after Ochs took over the houses, he was summoned to a conference with the local leaders, who asked that the union agreement be extended. At a later meeting an additional demand was made that he hire 11 more men for work in the projection rooms, Ochs said. Ochs insisted that he could use only three more men, and that these were not actually needed. He suggested the matter be left to the arbitration of two disinterested persons, and the union men left.

Noisy Patrons

The demands were not complied with and soon there began a series of happenings around the Ochs houses, similar to those marking similiar disputes. On one occasion a calliope was stationed in front of the Manhattan theatre. It played so loudly as to render the showing of the talking picture inaudible. Negros were brought to the Ochs theatres, he claims. These stamped, refused to pay attention to requests for quiet, repeatedly changed their seat locations, indulged in loud and profane conversations and otherwise conducted themselves so that other patrons were moved to voice their resentment.

All houses were picketed, and it is alleged that women were employed to make a house-to-house canvas warning theatre patrons to avoid the Ochs houses.

There followed another interview with the union and Ochs' further refusal was met, he charges, with the threat that unless he changed his mind he would be put out of business.

Throughout the country there has occurred a series of conflicts with theatre employers, who have failed to meet the union demands. Ochs appears to have been singled out for especially drastic treatment.

Chain theatres taken over by independent managers of recent months, have dispensed with union labor in the majority of cases to reduce operating expenses.

COAST UNIONS OKAY 7½% SALARY CUT

Hollywood, June 1.

A five to 7½% reduction in salary to apply over a 10-week period has been okayed here by the local stagehands and operators' unions. Cut becomes effective June 8.

Unions took into consideration the current low grosses in many picture, vaude and legit houses and decided to sanction the slash. Move came after conferences between union officials and Cliff Work and Mort Singer of RKO; Ed. Smith, Publix; Moe Silver, Warners; and Jack Frost and Bruce Fowler, Fox-West Coast.

Musicians held out for awhile, pointing out they were the hardest hit by talker production.

The reductions over the 10 weeks are 5% for salaries up to $50, and 7%above $50 per week.

Syracuse, N. Y., June 1.

Fifty-two members of the local stage hands' union have voted to accept a summer wage cut of 7%.

Local projectionists' union is slated to take similar action during the week. The cut will be effective for a 10-week period.

WILLIAM A. WELLMAN

DIRECTOR

"PUBLIC ENEMY"

ROBERT O'CONNOR

As "PADDY RYAN" "PUBLIC ENEMY"

JOAN BLONDELL

In "PUBLIC ENEMY"

"DANNY" "MOTHERS' CRY" EDWARD WOODS "MATT" "PUBLIC ENEMY"

"MR. ROSS HAS THE FLOOR!"

"To all brother exhibitors:

We have just finished playing TRADER HORN at our Durfee Theatre, Fall River, Mass., and after a very successful run played to capacity business, we are bringing the picture back for a return engagement. It is my honest, serious, and candid opinion that any exhibitor who does not play this picture is not only losing money, but is depriving his community of seeing the best thrill picture that has ever been shown."

(*signed*) **C.H.ROSS,** Manager, Durfee Theatre, **FALL RIVER, MASS.**

"Hello, Mr. Ross, you'll be glad to know that hundreds of exhibitors are bringing Trader Horn back for return engagements. Thanks from your pal Leo and Metro-Goldwyn-Mayer"

"Take Shorts or No Features," Distributors Tell Chicago Exhibs

Chicago, June 1.

Battle of shorts is rising to a turmoil down on the row, with the exchanges getting excited over the prospect of being left with the entire slate of short subjects now that the hot wave is around the corner. Both exchanges and exhibs are toughening, however, neither side willing to budge, and each claiming certain inalienable rights. Court suits, reprisals, cancellations, mixed with coercion and persuasion, make the row a lively hangout.

Exchanges, on their side, are in many instances refusing to book features with exhibs until the theatres agree to set in the unplayed shorts. Many exhibs are becoming frightened at prospect of being left without feature product, and are playing the shorts. Others, more wily, are penciling the shorts, but then fail to pick 'em up, thus starting the entire argument over again.

More technical exhibitors, however, are getting around the entire business by stating that since the shorts and features are listed on separate contracts, that one contract cannot be played against the other. And that if an exchange refuses to release features, it automatically abrogates the feature contract. Several exhibs, thus threatened, have sent in cancellations on that stand.

Chicken Feed

Last resort is the courts, with the exchanges hesitant about making the matter a legal question. In many instances, the money involved is not large enough to make such a move worth while. And, of more importance, is the fact that with the new selling season just starting, exchanges do not want to antagonize exhibitors. For these reasons, exchanges are meeting the exhibs half-way in the matter of shorts, and together they are working out settlements to their mutual satisfaction.

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

Six Top Money Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

WALDEMAR YOUNG
FIRST NATIONAL

BAMFORD-PUBLIX POOL FOR CITY OF ASHEVILLE

Asheville, N. C., June 1.

Carl Bamford has pooled his four local houses with Publix' two. It is in effect today.

New operating company with Bamford as directing head is called Publix-Bamford.

A couple of the combine's houses may be darkened.

The deal has been pending for months. It was closed by Bamford in New York last week.

DER GROSSER TENOR

(Continued from Page 26)

the great tenor. He's getting on to the 40's. He goes to South America for a tour and flops. This part is beautifully handled and stands out so well that it mkaes the rest seem worse than it actually is. The foreign language which Jannings doesn't understand, annoys him, the critics find fault, and the presence of a former famous tenor who's down and out, but sitting in a stage box, is the finishing blow. He loses his voice and has to be replaced by a younger man.

Back to his home town where they haven't heard about the fiasco and they greet him as a hero. He renounces the careless life, settling down to peaceful farm life. A year later his voice returns and he's back in Vienna, again the operatic hero.

Not so hot and long drawn out to boot. Cutting about 20 minutes might help, but it still wouldn't be an outstanding film. Great work is done in dubbing in the singing for Jannings. Photography also okay in every way. Sound was hard to judge opening night. Continuous playing around with the fader made it rather a muddle.

Story is simple enough to follow without knowledge of the language, though doubtful whether it would prove worthwhile. For those with a knowledge of German, the dialog is well written and clever.

Some noteworthy playing by Hans Moser and Wladimir Sokoloff. Moser, as Jannings' valet, almost steals the early footage.

Film will undoubtedly do fairly well in German spots on Jannings' rep but will hardly cause a stir.

Kauf.

THE FIVE-YEAR PLAN

(RUSSIAN MADE)
(Silent)

Amkino release. Producer not credited. At the Central, N. Y., twice daily beginning May 29. Scale $1.50. Running time, 80 mins.

An off screen voice lectures with this silent propaganda footage on Soviet achievements. A laborious bore and meaningless as theatre fare. Besides, no credit is even implied on the screen for the making, so that's the tip off. It's a native-made newsreel and not a good one.

Film shows nothing and depends altogether on the lecture part that carefully extols the Soviet aims without actual photographic proof. Nearly all of it has been seen before in one form or another. Some of the shots are taken from several Soviet-made features, while others are easily recognizable as the serial parts of "The Five Year Plan" as shown in Pathe newsreels. It offers an ironic thought to think that a proletariat country should attempt such a picture on a capitalistic country at extremely capitalistic prices.

For Moscow it may be a victory to think that a picture such as this can be palmed off on Broadway. The present showing differs from the regular Pathe treatment in that the latter offered prefixed apologies with each chapter. Here it's handed straight and apparently by the same voice. Some of the Pathe printmarks in titles are still visible.

It's not entertainment in any sense, and even as a propaganda medium it is weak.

Shan.

CAPTIVATION

(ENGLISH MADE)

London, May 20.

John Harvel production, released by Ideal Films, Gaumont British subsidiary. Adapted from story by Edgar Middleton. Directed by John Harvel. Recording, RCA Photophone. Photography, Jimmy Rogers. Star, Conway Tearle. In cast, Betty Stockfield, Violet Vanbrugh, Frederick Volpe. Length, 8,310 feet. Censor's certificate, "A." Running time, 70 mins. approx. Reviewed Cambridge theatre, London, May 19.

Even the British film industry, in its distinguished record of misapplied talent and over-applied incompetence, has seldom evolved anything quite so dreary as this futil frolic in the Mediterranean. Most of its alleged action consists of people coming before the camera and making explanations of situations in which nobody could be interested.

For seven long reels this talker does nothing but talk, breaking up every now and then to show some picture postcard views of the French coast. Even pictorial punctuation is a relief from a lot of inane chatter.

There's a story somewhere, about a silly girl who landed herself on a yacht with a conceited novelist. When some friends came aboard he said she was his wife.

Yarn is shown by process of characters chattering blithely about everything in general. Yards of dialog about the modern girl, the modern novelist, modern morals, etc. Having stuck six reels this reviewer walked.

Conway Tearle looked like a guy who regretted signing the contract, while Betty Stockfield (England's great natural screen discovery, etc.) must learn to act or take up knitting. Frederick Volpe is the only one who looks as though he enjoyed himself. No one else did.

Photography goes heavy on the dim lighting business, but is okay of its type. Recording and art direction are all right, but the interior of the yacht looked something like a luxury liner.

Dialog hopeless.

Chap.

Chance of a Night-Time

(ENGLISH MADE)

London, May 18.

British and Dominions production, released through W. & F. (G-B). Directed by Herbert Wilcox and Ralph Lynn. Recorded Western Electric, sound on film. Stars Ralph Lynn. In cast: Winifred Shotter, Kenneth Kove, Dino Galvani. Length, 6,700 feet. Running time, 70 mins., approx. Censor's Certificate "U." Reviewed Plaza, London, May 15.

This one is going to turn in some real money in the sticks here. It may not be a masterpiece but it's got most of the things the English audiences go after, and stands way up among the best of the farces turned out from this side.

Amateurishness in lighting and setting, direction and cutting, usually noticeable in British films, missing, with the result the talker comes near to the smoothness of the American product.

Essentially a one-man picture, the story, better knit than most of the English efforts, tells how a sap lawyer refuses to go to his girl's birthday party owing to a professional engagement. This is pied up, and he takes a car which suddenly comes to meet him. He gets landed as dancing partner to a dame he met on the train, and gets through his strutting act after a slapstick time in which his song is doubled by the band. Pace gets thicker when the real partner arrives, but the lawyer lad makes a getaway, girl and all.

Not much in it, basically, but a story for Ralph Lynn, who clowns through it at a good pace. This stage actor's already got a screen following here, and this one's going to draw 'em in and make 'em like it. Lynn may not be everybody's idea of a comedian; he's probably not American meat to begin with. But in his own vein he can't be beaten on this side, and he's in his element in this one.

Picture is much better served on the art department side than most of the home-mades. Photography and lighting are good, as is recording. Mob work, too, is over English standard.

Supporting Lynn, who walks off with the picture, is Winifred Shotter, as the girl, okay along romantic lines. Dino Galvani is satisfactory foil material, and Kenneth Kove weighs in with some he-he stuff.

Sort of picture which English exhibs with dates in their quota book ought to get after.

Chap.

THE SKY RAIDERS

Columbia production and release. Features Lloyd Hughes and Marceline Day. Directed by Christy Cabanne. Story, dialog and continuity by Harvey Gates. At Loew's New York as half of double bill, one day, May 26. Running time, 60 mins.

Bob ..... Lloyd Hughes
Grace ..... Marceline Day
Willard ..... Wheeler Oakman
Kelley ..... Walter Miller
Pete ..... Kit Guard

Makes no pretense of being above the split-week grade and is just the routine about air raiders who seize money-laden aeroplanes in transit. When they flop they're captured by the military.

Has to do with an aviator who loses a sweetheart besides crashing her brother in a plane and so to disgrace. He emerges later sober and ready to uncover the air raiders. It's all like a serial, even the heavy being killed toward the finale.

Its stuff looks clipped from other film shots, perhaps "Flight," when good and when it isn't so good it doesn't matter. Lloyd Hughes and Wheeler Oakman standout of those present. Kut Guard shows only briefly and Miss Day looks well.

Shan.

SHEER LUCK

Hollywood (Co.) production; released by Big 4. Directed by Bruce Mitchell. Story and dialog by Broxnie Mitchell. Viola Roehl, cameraman. Cast features Jobyna Ralston, Nick Stuart, Bobby Vernon and Philo McCullough. At Arena, New York, one day, May 2, as half double bill. Running time, 48 minutes.

"Sheer Luck" is sheer waste. No story, no action, no interest, etc., leaving this quickie one of the most nonsensical films seen around.

What there is of a story would have made a better short with even then doubtful. So hackneyed film fans know the ending right after the beginning.

About a milkman who rescues the sweet girl from the abhorred attentions of the villain, a power in the city.

Bobby Vernon tries to inject a little comedy, but it's just an attempt.

Par's Expansion Campaign Stopping Under Current Conditions and New Budget Realignment—Theatres Too

Paramount's budget realignment has halted its expansion campaign. All contemplated theatre construction and other plans that could be construed as extraordinary commitments have been declared out. Under the new order that eliminates all waste. The only projects which Par will carry through are those already begun.

This program is universal for Par and takes in Europe as well as the States. Abroad, Par has only one house under construction at the present time. This is to be finished. Other houses which Par had planned for Europe are to be stayed until conditions warrant a change.

In the drive, as planned by Par, calling for the most rigid economy all the way down the line, Publix is closing around 250 theatres. The majority are already shut. They are mostly small grinds. Usually, many of these theatres have remained open until June 15.

Deadwood

This number represents around 25% more than the usual summer closings of Publix. The annual number of dark houses by the circuit stands around 180.

Before many of these are reopened it is planned to let some go to prior owners or new buyers. Publix considers them only so much deadwood to carry owing to conditions and territorial situations.

Closed House Cooling System to Be Moved

Chicago, June 1.

RKO is in a quandary over the Grand, St. Louis, now shuttered. A couple of weeks ago it looked like Jones, Linick & Schaefer were interested in the house for burlesque, but the deal seems cold now.

Unless other disposition can be made before the hot weather sets in RKO contemplates jerking the cooling system out of the Grand and inserting it somwhere else.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

PUBLIX PRESENTS
SAMMY, TEDDY and RAY
The Original "THREE RHYTHM DANCERS"
Features in Fred Evans' "ON ZE BOULEVARD" Unit
Week June 5, PARAMOUNT, Brooklyn, N. Y.
Entire Publix DeLuxe Houses to Follow
Direction HARRY SANTLEY, WM. MORRIS OFFICE

MAY, 1928

THE NATIONAL BROADCASTING COMPANY MADE THE FOLLOWING ANNOUNCEMENT:

TO BRING TO BROADCASTING, TO THE CONCERT WORLD AND TO THE POPULAR FIELD, EVEN HIGHER STANDARDS, THE NATIONAL BROADCASTING COMPANY TAKES PLEASURE IN

Announcing

the Formation of

an

ARTISTS SERVICE

and the Appointment

of

GEORGE ENGLES

AS MANAGING DIRECTOR

NBC Artists Service will represent through contractual relations world-famous musicians, singers, speakers, orchestras and popular artists of the stage and screen who broadcast or appear in public. Mr. Engles will create a roster of talent of the highest rank and will co-operate with existing managing agencies in the concert, lecture and theatrical fields in arranging appearances before the microphone or personal appearances in concerts, stage and screen. In addition he will offer the services of the bureau for the direction of artists under other managements. NBC Artists Service should become under the leadership of Mr. Engles the outstanding organization of its kind.

NBC ARTISTS SERVICE

NEW YORK	711 Fifth Avenue
CHICAGO	Merchandise Mart
BOSTON	Pierce Bldg.
PORTLAND, ORE.	Public Service Bldg.
SAN FRANCISCO	111 Sutter Street
LOS ANGELES	Philharmonic Auditorium Bldg.

MAY, 1931

NBC ARTISTS SERVICE

Has the Honor of Representing the Following List of Distinguished Artists and Attractions

CONCERT ARTISTS

VOCALISTS

Schumann-Heink
Gigli
Claudia Muzio
Dusolina Giannini
Florence Austral
Claire Dux
Muriel Brunskill
Martha Attwood
Beatrice Belkin
Nina Koshetz
Louise Lerch
Mary McCormic
Margherita Salvi
Hallie Stiles
Supervia
Olga Albani
Gladys Swarthout
John Charles Thomas
Rosette Anday
Dorothea Flexer
Leonora Corona
Coe Glade
Cyrena Van Gordon
Attilio Baggiore
Franz Baumann
Chase Baromeo
Antonio Cortis
Lewis James
James Melton
Robert Simmons
Walter Widdop
Armand Tokatyan
Walter Mills
Hans Hermann Nissen
Reinald Werrenrath

INSTRUMENTALISTS

Paderewski
Zimbalist
Andersen and Scionti
Maria Carreras
Shura Cherkassky
Rudolph Ganz
Sascha Gorodnitzki
Mischa Levitzki
Josef Lhevinne
Yolanda Mero
Sidney Sukoening
Marcel Grandjany
Paul Kochanski
Lee Pattison
Jan Smeterlin
Wiener and Doucet
Isabelle Yalkovsky
John Amadio
Rene Le Roy
Renee Chemet
Francis Macmillen
Benno Rabinof
Samuel Dushkin
Sadah Shuchari

SPECIAL ATTRACTIONS

Mary Wigman
"The Blue Bird"
Walter Damrosch
Victor Chenkin
Guy Maier
Marion Claire and Henry Weber
Isa Kremer

ENSEMBLES

The Revelers
International Singers
Russian Symphonic Choir
National Little Symphony
Aguilar Lute Quartet
Gordon String Quartet
Musical Art Quartet
Josef and Rosina Lhevinne
Grandjany and LeRoy
Gordon and Pattison
Le Trio Morgan

LECTURERS

Sir Hubert Wilkins
Lady Hubert Wilkins
Irvin S. Cobb
Deems Taylor
Floyd Gibbons
Graham McNamee
Grantland Rice
Lowell Thomas
Frank Hawks
Elinor Smith
Dr. S. Parkes Cadman
Rev. Dr. Israel Goldstein
Seth Parker
Frank Arnold
Gilbert Gable
Jack Black
William Hard
Jess Pugh
Paul Leyssac
Lowell Patton & Co.
Dr. Burton I. Staples and Navajo Indians
Homer Rodeheaver
Edward Tomlinson
Dr. Daniel F. Poling

RADIO ATTRACTIONS

VOCALISTS

Lois Bennett
Jessica Dragonette
Mary McCoy
Gladys Rice
Roberta Robinson
Muriel Wilson
Vaughn De Leath
Leslie Frick
Mary Hopple
Vee Lawnhurst
Elizabeth Lennox
Welcome Lewis
Theo Alban
Lew Conrad
Milton Cross
Fred Hufsmith
Lewis James
James Melton
Leo O'Rourke
Lanny Ross
Henry Shope
Robert Simmons
Robert Stevens
Harry Donaghy
Wilfred Glenn
Charles Pearson
James Stanley
Earl Waldo
Darrell Woodyard
John Barclay
William Hughes
Walter Preston
John Seagle
Elliott Shaw

INSTUMENTALISTS

Arcadie Birkenholz
Georgia Price
Lew White
Andy Sannella
Sam Herman
Frank Black
Carolyn Gray
Keith McLeod
Muriel Pollock
Kathleen Stewart
William Wirges

CONDUCTORS

Robert Armbruster
Arcadie Birkenholz
Rosario Bourdon
William M. Daly
George Dilworth
William Wirges
Graham Harris
Harry Horlick
Leonard Joy
Hugo Mariani
Harold Sanford
Andy Sannella
Nathaniel Shilkret

ENSEMBLES

The Revelers
Armchair Quartet
Landt Trio and White
National Cavaliers
The Ramblers
The Sixteen Singers
The South Sea Islanders
Edwin Franko Goldman's Band

SPECIALTIES

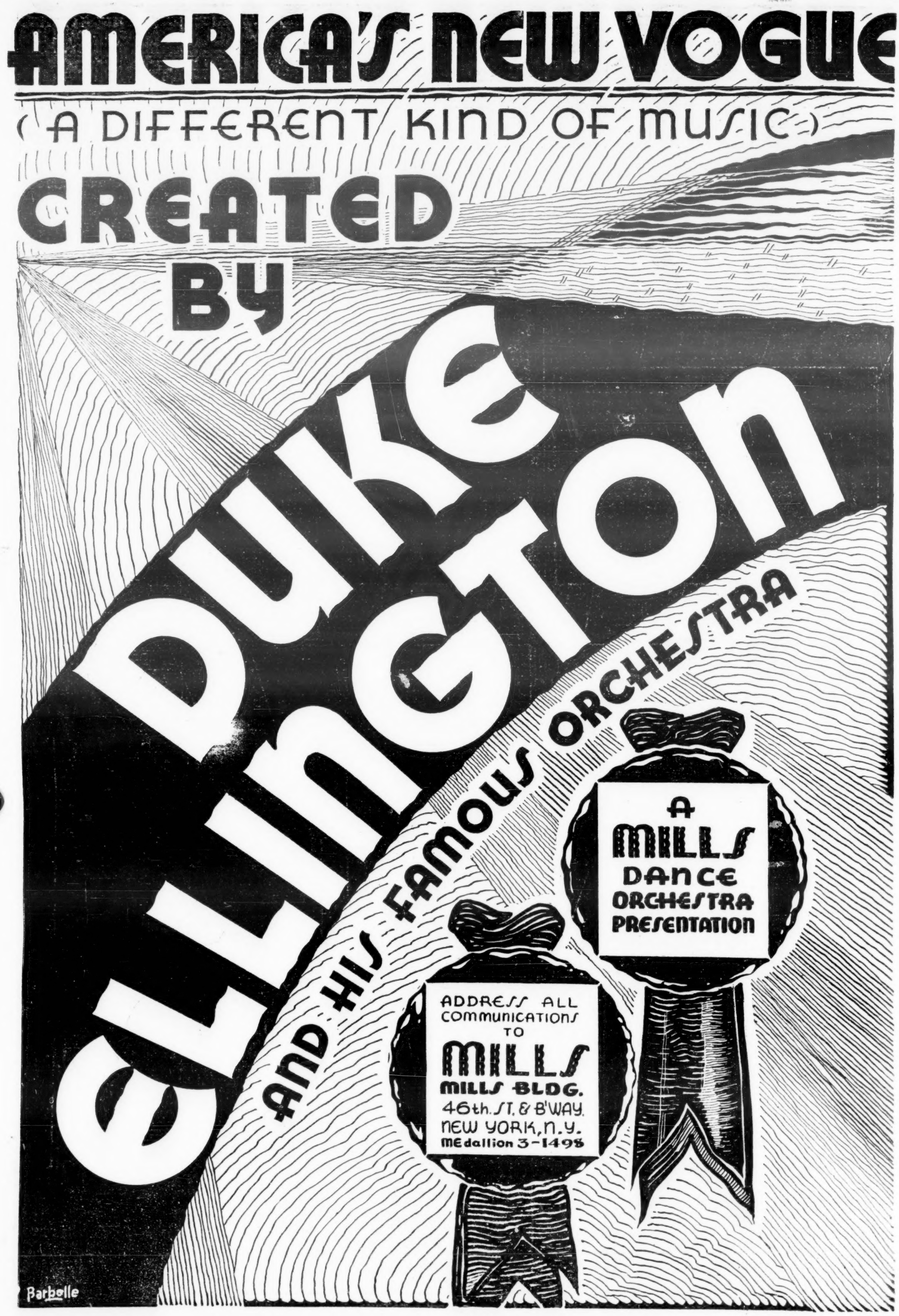
Amos 'n' Andy
Breen and De Rose
Bonnie Laddies
Interwoven Pair
Gene and Glenn
Sisters of the Skillet
Marcella Shields
Baby Rose Marie
Phil Cook
Jolly Bill and Jane
"Seth Parker" and his Group
Little Jack Little
Ray Perkins
The Pickard Family
Walter Campbell Tetley
Eddie Younger's Mountaineers
Lady Bugs

POPULAR ORCHESTRAS

Hal Kemp and his Orchestra
Ernie Holst and his Orchestra
Vincent Lopez and his Orchestra
Larry Funk and his Orchestra
Henry Busse and his Orchestra
Smith Ballew and his Orchestra
Paul Whiteman and his Orchestra
Peter Van Steeden and his Orchestra
Horace Heidt and his Californians
Tal Henry and his North Carolinians
Cliquot Club Eskimos and Harry Reser
Ipana Troubadours and Sam Lanin
Duke Ellington and his Cotton Club Orchestra
Jack Albin and his Hotel Pennsylvania Orchestra
Howard Lanin's Royale Dansant Orchestra
Kay Kyser, "The Man from the South," and his Orchestra
Willard Robison and his Deep River Orchestra
Florence Richardson and her Melody Boys
B. A. Rolfe and his Lucky Strike Orchestra
Phil Spitalny and his Orchestra
Rudy Vallee and his Connecticut Yankees

NBC ANNOUNCERS

Alwyn Bach
Ford Bond
Phillips Carlin
Howard M. Claney
Milton Cross
Paul Dumont
Neel Enslen
Ben Grauer
Alois Havrilla
George Hicks
Edward Jewett
Kelvin Keech
Patrick Kelly
Ezra McIntosh
Graham McNamee
Curt Peterson
Howard Petrie
Marley Sherris
Jefferson Sparks
Edward Thorgersen
Charles B. Tramont
James Wallington
Ray Winters
John S. Young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Inside History of the N. V. A.

With the virtual passing of the N. V. A. Club as a social organization there remains only the N. V. A. Special or Relief Fund. The Relief Fund finds the ways and means of supporting the N. V. A., which currently is limited to a simple office address in New York at 1600 Broadway and the more important Sanatorium at Saranac Lake, N. Y.

Directors and members of the Relief Fund are of the major variety circuits of America. These include the vaudefilm theatres which play any kind of a stage show calling for specialists. Any variety player, if suffering from tuberculosis, at the present time is eligible to the Sanatorium for free treatment and accommodation, until pronounced cured, as a guest-patient of the N. V. A.

Sam Katz is president of the N. V. A. Relief Fund. His associates on the board of directors are representative of all of the major variety circuits. Dr. Edgar Mayer is in exclusive charge of the Sanatorium, subject to no orders from anyone connected or associated with the N. V. A. Fund or the circuits. Mr. Katz made that an imperative part of the appointment of Dr. Mayer as reported in "Variety" last week. The Dr.'s absolute domination is for one year. Mr. Katz's purpose is to give Dr. Mayer full sway to bring the N. V. A. Sanatorium into the foremost ranks of all tubercular institutions of the country. That is Dr. Mayer's ambition and goal.

So after 15 years the N. V. A. is where it belongs, finally at last on the level and attempting to deceive no one. Its office at 1600 Broadway is more of a mail address than anything else. Mail will be received and delivered there for variety players as at the clubhouse on West 46th street, which is now closed. Dues are practically a thing of the past, the N. V. A. automatically with the abandonment of the N. V. A. Club, another N. V. A. organization, which happened with the closing of the clubhouse last Saturday, waiving any membership and foregoing any obligation through passing out in that manner.

At present no one afflicted with tuberculosis, the only ailment gaining admission to the Sanatorium at Saranac, needs be a member of the N. V. A. Any variety player so afflicted may apply for admission, to be passed upon by an examining board of physicians in New York.

From Memory

The inside story of the National Vaudeville Artists as the N. V. A. was first named has never been written. This is being typed without reference to aught but memory. No records or files have been consulted. Errors or inaccuracies, if any, will be immaterial.

In 1916 the White Rats were in a strike with the vaudeville managers. At the same time they were fighting "Variety," which was fighting the Rats through the Rats' leader having broken faith. The Rats were divided upon the advisability and judgment of striking at that time. "Variety" was against it as also inopportune, besides the faith breach.

The Rats' leader had agreed with "Variety" that, in consideration of "Variety" rebuilding the White Rats organization, following a previous and disastrous strike by the same Rats against the managers, that the Rats would take no strike action in the future without "Variety" approved. That condition this paper made in order not to be involved in a losing fight, such as the impetuous Rats' leader was quite likely to bring about if left alone.

With the 1916 strike on, the Rats made an angle of "don't be a scab." This not only brought in new members of the Rats, but it held the discontented members. The dissatisfied Rats, those who resented the strike and being brought into it involuntarily found themselves helpless to leave the Rats with no place to go.

Starting the N. V. A.

A "Variety" reporter in the Keith offices one day while this was going on brought out this phase to John J. Murdock, the Keith general manager. Murdock asked for more detail. It was given to him. Murdock was informed that if an "opposition" society were formed to which the discontents amongst the Rats could go, or other variety artists not preferring the Rats could join, a solution of the current situation with Rats might be met.

Murdock put the proposition before E. F. Albee, head of the Keith circuit. Albee was skeptical. For one reason, he couldn't see an idea advantageous to Keith's emanating from "Variety." Keith's and "Variety" had had several battles, with only superficial friendliness ever existing between Albee and the paper then, before or after.

Murdock later sent for the "Variety" reporter, requesting an elaboration of the new organization's proposal. It was elaborated upon, even to a skeleton of organizing it, and the idea was again presented to Albee by Murdock. Murdock advocated its adoption. Albee finally consented, whereupon "Variety's" interest ceased.

The Formula

The customary Keith's formula was gone through to disguise the origin of the scheme as managerial. A committee of actors was called together to select a president of the National Vaudeville Artists, as it had been named. Frank Fogarty, deceased, then a leading monologist and held in high esteem by all vaudevillians, but one of those against the Rats' strike, was approached. Fogarty, backed up by his counsel, Dennis O'Brien, of O'Brien & Malevinsky, refused to accept the office unless a new contract with the artist was drawn by Keith's, containing certain equitable clauses that Fogarty insisted upon. These clauses were rejected by Keith's. Fogarty, despite much pressure brought to bear upon him in the usual Keith way, declined to become the first president of the N. V. A. without the contract he demanded and to be approved by O'Brien.

Following, the office was proffered to Eddie Leonard and accepted by him. Neither Fogarty, Leonard nor any of the members of the actors' committee as far as known was aware of the maneuvering behind the project, although one or two of the committee may have suspected.

With the strike concluding in favor of the managers, the future of the N. V. A. came up. There were three things to be considered. The perpetuation of the N. V. A.; its control by the managers if continued, which was of prime importance, and its effect upon the White Rats. It was decided to continue the N. V. A. The reasoning was that it might cost the Vaudeville Protective Managers' Association $100,000 a year to keep the N. V. A. alive, but that amount was well worth spending rather than to encounter another strike by the Rats. A strike might cost the vaudeville managers of that day $500,000, with an ever-present danger of losing it.

With legal minds t upon the perpetuation of the N. V. A. and how to keep the organization within the grasp of the managers, although ostensibly an actors' society, the framework of its operation was then defined. It continued up to the abandonment of the N. V. A. Club May 31, last.

The Relief Fund

Forming the N. V. A. Relief Fund, the Relief Fund handled all moneys of the N. V. A. Through this the N. V. A. Club was wholly dependent upon the Relief Fund for support. And from this situation arose the guidance of the N. V. A. by whomsoever might be at the head of the Relief Fund.

It was decided to secure a clubhouse for the N. V. A. It became a reality in the clubhouse of the White Rats, the organization the N. V. A. had been formed to fight and did so so thoroughly, during and after the strike, that the N. V. A. stepped into the very premises the Rats were forced to vacate. This became possible through Albee buying up White Rats bonds which were a lien upon the Rats' property on West 46th street.

The Rats had been steadily weakened by the N. V. A. Albee made it a condition that all vaudeville actors playing for Keith's must join the N. V. A. Another condition and imposition was that no member of the N. V. A. could become or remain a White Rat. While many Rats stated they had resigned as such, to become a member of the N. V. A., a large number of Rats kept giving their allegiance to the Rats, notwithstanding they were of the N. V. A. These loyalists contributed to the support of the Rats, but slowly dwindled, with the Rats unable to raise the funds to protect their building.

When the Rats left their clubhouse, to be succeeded on the spot by the N. V. A. Club, the Rats moved into an office, from one office to another, much as the Rats had had to do in 1900, after losing their first strike against the managers, then striking in protest against paying 5% commission to Keith's for a booking fee. With a later alliance with Equity through the A. F. of L. charter it held, the Rats remained an organization in name only, finally fading away entirely about a year ago when finally surrendering the charter to the Four A's, the theatrical A. F. of L. branch.

Albee Saw Possibilities

While all of this was going on, Albee had been running the N. V. A. He ran it like a dictator. Albee secured his hold on the N. V. A. through Murdock. Following the collapse of the strike and the continuation of the N. V. A., Murdock, who had superintended the entire affair, including the N. V. A., kept up his N. V. A. interest. It was Murdock who selected the Rats' clubhouse site. Murdock often walked over to the N. V. A. clubhouse while it was in construction. One day he suggested that Albee go with him to look it over. Albee did. Murdock painted the possibilities. They struck Albee as very favorable. He asked Murdock why he (Albee) couldn't fit in on the situation. Murdock replied he could do so nicely, and told Albee of the probable benefits to him, personally.

From that day onward Albee was the N. V. A. He imbedded himself so thoroughly with the early career of the N. V. A. that even to this date those who were associated with him in operating the N. V. A. still act in the manner as they did when in deadly fear of Albee.

A Long While

Albee's operation of the N. V. A. in his dictatorial way, until about a year before his death, is quite well known throughout the show business. The original objective of the N. V. A. was never forgotten by him, to keep the vaudeville actors in line. This it did, although it failed to gain the good will of the actor.

After running the N. V. A. for a number of years without regard to anyone but himself and his business, Albee finally seemed to see that in the N. V. A. and now with a fortune of his own, he might regain the good graces of the actor. This lead to the publicity campaign for that objective. It lasted for many years, but Albee failed as far as the actor was concerned.

Albee's biggest disappointment probably came through the very N. V. A. he had dallied, manipulated and monkeyed with so long; that was when the variety managers of the N. V. A. Relief Fund failed to re-elect him to any office or the board of the N. V. A. Albee made a personal speech of almost an hour before his managerial associates for recognition through re-election and then left the board room.

It was around the same time Albee sold his operating control and stock in the Keith-Albee Circuit, now RKO. Though out of the N. V. A. directorate, Albee could usually be found in the restaurant of the N. V. A. clubhouse for lunch and dinner. Where he had once reigned he most often dined alone.

Name Change

At this time also the name of the National Vaudeville Artists changed. Another election was in prospect, the first real one since the N. V. A. had been formed. Fred Stone had been the holdover president by "election" of the N. V. A. for several years. Martin King, attorney for the N. V. A., was drawing up resolutions for the general N. V. A.

(Continued on Page 49)

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Can't Escape %

Chicago, June 1.

Lay-off actors with cars are being hired by agents to pilot acts to out-of-town dates. Auto fare is figured at one-half the railroad rate.

But the humor of this gag is the fact that the agents hiring these auto-driving performers are taking 10% commission on the fare.

Baggy Pants Funny Fellers Okay; Also Mixed Teams If Wife's Oke

The depression for man and wife comedy teams and big pants comics is over as far as RKO is concerned, according to Charlie Freeman. Regardless of the big red nosed ideas to gain laughs, if the comedian is funny and can make the audience laugh, he will be in direct line. The same applies to the man and his wife angle, says the booking head.

It has been whispered about among actors the past season that a former booker who had the long route to offer did not care for baggy pants comics. This information said to have been distributed by certain agents to their acts and then passed on to other acts by actors, caused many a really funny comic to discard the bif suit and go neat. Many in tossing aside the bags could not meet the situation or quit entirely.

Added S.A.

The man and wife thing was also sotto voiced among the actors. It caused many good comedy mixed teams to split with the wife half going to the kitchen and the husband grabbing another girl who rated most s.a. It was thought to be good business on the team's part to split as it was said to be in line with the long route booker's policy.

In commenting on the low comedy idea, Freeman said he has been always one of that type's biggest boosters and feels that it is the sock of a vaude show. Any man who can make audiences laugh in a low makeup is welcome to RKO as far as Freeman is concerned. On the man and wife thing he said that unless the wife half of the team has aged too much, there is no ban at all against man and wife working together.

LOEW'S UNITS' CHANGES

"Crazy Rhythm" Gets New People in Jamaica

The "Crazy Rhythm" unit, now playing Loew's Valencia, Jamaica, L. I., had its cast shaken up from that offered at the Paradise theatre in the Bronx the week before. Teddy Joyce, Bellett and Lamb, Six Rhythm Boys and 24 Chester Hale Steppers replaced Glenn and Jenkins, Barte and Arden, and a 12-girl unit of Chester Hale's. As a last minute addition, Ross and Edwards were added. Ted Claire was in the unit for a few hours, but withdrawn to keep Teddy Joyce. Claire will open in a later unit over the Loew picture circuit.

Ann Pennington at the Capitol, New York, last week in the "Bouquet of Roses" unit, was replaced at the Paradise by Shirley Richards, who will continue the route. Wesley Eddie, Three Sailors and Olive Sibley are in the unit.

Rural Ice Delivery Girls Break In Act Upstate

Syracuse, June 1.

Betty and Isabel Van Heuser, Fulton school girls who have attracted attention in central New York by peddling ice, made their theatrical debut at Keith's this week.

Sisters are doing a physical culture routine, with songs and taps added.

Escaped Baboon Scares House Staff—No Damage

Worcester, Mass., June 1.

The Palace theatre night watchman, three sweepers and several other employes scurried to cover when Mutt, a performing baboon of the Frank Foster act, escaped from his cage to wander around stage and auditorium.

Foster was notified and hurried to the theatre, where he found Mutt hanging from one of the upper boxes. No damage.

THEATRE WORKER HURT

Schenectady, June 1.

Orson Light, of Albany, is in the Ellis hospital in a critical condition as the result of a fall from the roof of the new RKO theatre being constructed here.

Light, while working on a scaffold, fell 43 feet and hit the tin roof of a temporary shed, bounced off and fell 11 more feet to the cellar. Hospital authorities say Light is expected to recover if complications do not set in.

Vaude Advice for Beginners

Broadway, the gathering mart of actors, especially that sacred spot in front of the RKO Palace where the vaude actors air their hopes and views, is a fountain of theatrical human interest.

Here they tip one another off with wise information culled from their travels and face slaps of the business. They give the newcomer advice, the new face that some day hopes to headline at that same Palace.

The advice given to a hopeful by a group of those already in the know of vaude usually runs like this:

So you're going to put on a comedy act and get away from hoofing. Comedy is tough, kid. Not like those steps. Gags are hard to get and audiences nowadays are sure dumb. You gotta sock over a belly right on that first entrance or take it on the lam for home. It's yes or no fast.

No more stooges is the latest growl from Freeman. Don't try that racket, son, as he says the comics all overdid it. Even Ted Healy will can 'em next trip.

I shouldn't tip you 'cause you intend doing comedy and there are too many of us looking for that one spot now. But if you're smart you'll grab a nifty looking femme and just let her walk around and do nothing. S. A. is 90% of the route. You be funny and let her strut.

No Baggy Pants

What, baggy pnats! Don't make that mistake, kid. They passed out two years ago with the new bookers up there. They don't like red noses for laughs. Street clothes and no makeup. A twenty-two-fifty with two pairs and three gags and you're shooting for heavy dough.

Remember one thing while getting your act together. Smart comedy is out. Theatres are too big and they are filled with morons who must have it on a platter. The guy who used to sit in the gallery is now in the front row.

Time for Dirt

Cut the dirt for the bookers' first peep. They go Sunday school on those showings, but after that, especially at the Palace, lay it on thick for good reports.

A good vaude act today should have no rhyme or reason to it. Just a lot of fast gags, no continuity, go nuts, smack 'em and scram. Oh, boy! how they love that kind of act!

Whatever you do, don't use a piano. They're poison. Guitars and accordions oke, but lay off the other.

A Mother Song

How's the pipes? Okay? Don't forget those mother ballads for a getaway. Any time you can make 'em cry for the finish you've got a sure show stop. Look at Jolson and baby, and he panics them with those knee dropping tunes.

Don't go to any of these material writers. They are retainer hounds, who take your dough and you do the rest. If you want gags, Charley here and me will turn you out five pages of sure-fire stuff for half a C and guarantee to make you funny.

Well, so long, son. See you around some time. We gotta scram, as we're showing our fifth act this season to our agent over at the Myrtle. The bookers don't know a good act when they see it, but we keep trying, and this new one looks Palace sure. Anyway, the summer musicals will start casting soon and Joe and me can knock off one any time. That's the old ace in the hole.

You're buying coffee? Sure, okay, kid.

N. V. A. Regulars and Others Meet in Clubhouse to Talk About Albee, Casey and N.V.A.'s Cash on Hand

Led by Henry Chesterfield, the "actor's friend," for years at $300 a week, who refuses to see the "children of vaudeville driven into the streets" and at the same time have his N. V. A. salary cut to $100, those vaudevillians who regularly use the New York N. V. A. clubhouse as a meeting place, met there Sunday night to do something about it. About 400 attended, jamming the club auditorium to capacity and standees.

Although a few days earlier Chesterfield declared the meeting had another purpose, it was toned down to a move to resolve that the N. V. A. Club shall not be abandoned.

The question at stake is whether part of the money collected in the last N. V. A. Fund drive shall be devoted to maintaining the 46th street clubhouse as a social hangout for idle vaudevillians, or the entire amount given to the tubercular professional patients at Saranac Lake and others on the N. V. A.'s New York charity list who need funds and medical aid.

The idle vaudevillians, via Chesterfield, their self-appointed guardian, want part of the money for the upkeep of the club. The board of directors of the N. V. A. Special Fund, controller and supporter of the N. V. A. institutions, found that the organization's funds are insufficient for maintenance of both the social and charitable branches, and voted to abandon the former. This board is composed of the theatre circuit heads, with Sam Katz as president of the Fund.

The actors' board, on the social end, is composed of Walter C. Kelly, Arthur Ashley, Charles O'Donnell, Solly Ward, Eddie Cantor, Henry Chesterfield, and Pat Casey. With Chesterfield, Kelly, Ward, Ashley and O'Donnell making up a quorum Sunday night, this board passed a resolution to stay in the clubhouse after consent was received from the membership assemblage.

The resolution charges the action in attempting to close the clubhouse was "taken absolutely without authority or right and was done for the purpose of injuring this corporation."

Resolution

It was resolved that "the acting president (Kelly) and secretary (Chesterfield) of this corporation be and they are hereby instructed and directed to maintain possession of said club house and keep the same open for members; that the acting president and secretary be and they are hereby instructed to demand from Patrick J. Casey, or any other persons or corporation having funds or property of this organization, all money, property, books and records of this corporation in his or their possession and to require an accounting of all funds and property of the corporation and to take such legal proceedings for that purpose as they may be advised."

Prior to the Sunday night meeting Chesterfield issued a statement that one of the sessions' purposes would be to request Pat Casey's resignation as treasurer of the N. V. A. After the meeting, just before the board met and with the attending board members present, Chesterfield was asked what had happened to the Casey matter. He flatly denied having made such a remark about his "great friend, Pat Casey," to the same reporter to whom he had made the previous Casey declaration.

What Chesterfield said about Casey at the first interview was nothing like the sweet declarations of true friendship he uttered Sunday night.

Another change of mind by Chesterfield, apparently, was about the $100 job at a drop of $200 from his regular salary. At a meeting between Sam Katz, Pat Casey and Chesterfield last week, Chesterfield was advised of the changes and told that he would be moved with the N. V. A. club affairs to the Variety Managers' Association offices at 1600 Broadway, where he could take care of the minor N. V. A. details such as attending services for the dead, arranging for the services and looking after the needy, at $100 a week.

New Cheer Leader

Katz and Casey were advised to Chesterfield it was all satisfactory to him. After that he appointed himself cheer leader for what he calls "the poor actor" and "those who cannot help themselves," and started the movement to keep the club house open.

National Variety Artists Club is a corporation of its own, chartered as a social organization. It is not believed to have any assets. Property it occupied as a club house on West 46th street is thought to be under the name of a separate corporation.

N.V.A. Special Fund, better known as the N.V.A. Relief Fund, is said to be chartered as a charitable society. It is the owner of the N.V.A. Sanatorium and property at Saranac Lake, N. Y.

The N.V.A. Club has always received its weekly deficit from the N.V.A. Fund, which also paid other indebtedness or obligations of the N.V.A. Club.

All collections made for the benefit of the N.V.A. institutions in the theatres of the manager-members of the N.V.A. Fund have been turned into and deposited by the Fund, not the N.V.A. Club.

The N.V.A. Club received the benefits as has the Sanatorium and the weekly charity list through the Fund only. The N.V.A. Club has not been a part of the collection drive week directly, nor has it officially taken any part in the drive other than to promise talent support when requested.

Members Don't Contribute

The charity list, on which about 125 checks are mailed in New York weekly to the beneficiaries amounting to around $2,500, is paid by the N. V. A. Club from funds supplied by the N. V. A. Fund, to which payments neither the N. V. A. Club nor its officers nor members have ever contributed. The exactly similar condition exists with the N.V.A. Sanatorium. Members' dues, whatever they may have been for the N.V.A. Club have gone towards the maintenance of the clubhouse.

The N.V.A. clubhouse has never been the resort or gathering place of the recognized standard artists of vaudeville. They have never felt any sentiment toward the N.V.A. and there has never been anything resembling an N.V.A. spirit amongst the actors. Even the N.V.A. club's most frequent guests and loyal supporters—when laying off—generally kept away from their beloved club when working, and most of them didn't return until laying off again and having no place else to go. The directors on the board, excepting Chesterfield, have seldom visited the club, even since elected.

This fate of a social club founded on bad faith was as apparent Sunday night, when the clubhouse's very existence depended on a representative attendance, as it has been through the years. The audience of 400 or more was most noticeable for its lack of working actors amongst them.

Jessel's Idea

One successful performer who did show up and presented a perfect example of just how the N.V.A. stands in the actors' hearts, was George Jessel. He's playing the Palace this week at $4,000. He explained briefly from the platform that during the old days his interest in the N.V.A. was nil. Then Eddie Cantor was elected president. Cantor sent him a telegram advising that for $200 he had become a life member of the N.V.A., said Jessel. It's doubtful whether Jessel has been in the clubhouse twice since then. But Walter Kelly told him about the dispossession in a conversation at the Friars, he said, and he came over to speak because he thinks it's a shame.

The strangest point to the speeches Sunday night, but not received with any obvious surprise by the members, was the lack of reverence in which all of the speakers referred to the late E. F. Albee and his ulterior motive in operating the N. V. A. At each mention of the White Rats there was a ripple of applause. Most of the speakers said they didn't originally accept Albee's N. V. A. as a social organization because they were White Rats in allegiance and belief and were aware that Albee's N. V. A. was merely a

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N.V.A. Clubhouse

229 West 46th Street, Inc., is the ground lease holder and owner of the N. V. A. clubhouse building at the address of the corporate title.

The clubhouse is under lease to the N. V. A. Club. The club's lease expires with the termination of the ground lease term, Jan. 1, next.

The corporation holds a renewal option on the ground lease for another 21 years, with the rental subject to a reappraisement at the expiration time, Jan. 1.

Ground rental, which is all the N. V. A. Club pays the corporation, is $9,000 a year. With taxes, realty, water, etc., about another $16,000 goes on, making the current total rental $25,000.

It is anticipated that with the reappraisement the ground lease rental will leap to around $35,000, an increase of $25,000. With taxes it will send the rental of the present clubhouse to about $50,000 annually.

The highest number of paid up N. V. A. members at any time this year was 900.

Trahan Explains Why King Didn't Actually Donate Belly Laugh

New Bedford, Mass., June 1.

Al Trahan, back in his home town, was asked about King George's laugh at the recent command performance in London. Comedian's description was:

"Well, the King laughed plenty. Not what Broadway would call a 'belly laugh,' naturally, because no matter how much fun a king is having it's not considered good taste for him to shout, especially if he is surrounded by members of the royal family."

With Al Trahan on the bill at the Palace, New York, next week as his first date since returning from Europe a week ago, George Jessel and Yorke and King will double into a burlesque of the British "Command Performance." Yorke and King will play the king and queen in the box, with Jessel on stage as interpreter.

Trahan was set for the Palace through his agent, Charlie Morrison. He asked for $4,000 and is reported to have settled for $1,750.

Schenectady Petitions For Return of Vaude

Schenectady, June 1.

Chamber of Commerce and the Better Business Bureau have taken a hand in the local vaudeless situation. Petitions for the return of acts at the RKO Proctor theatre are being circulated throughout town.

A meeting of the bureau was held last week and merchants complained about no vaude. They claimed that not only stage hands and musicians but actors and actresses spend dough in the town and that the people from outlying sections attracted here by that kind of entertainment also left currency behind them. Petitions have met with enthusiastic response, according to the bureau.

Meanwhile, the so-called summer policy is in effect at the Proctor house. First it was two pictures weekly, then three, then "Seed" was booked in for four days. Now the townspeople who do attend don't know how long the pictures will stay on view.

JACKET RACKET COSTS

One House $500—But 2d Theatre Gets Smart

St. Paul, June 1.

Working the old straight jacket racket here, two men successfully collected $500 from one neighborhood house but were beaten by the second theatre when they went into court.

Arthur J. Lane offered $500 from the stage to anyone who could escape from the jacket within 30 minutes. Thomas [illegible] did the trick and one house paid. When they moved to another theatre, and soon when the coin was not forthcoming, the plot was revealed and the men fled town just ahead of [illegible] of fraud warrants. Case was dismissed.

No Regret by Variety Actors Over N.V.A. Club Passing Out—New Faces Far Outnumber Old Guard of Vaude

The passing of the N. V. A. Club and its clubhouse at 229 West 46th street, New York, upon the orders of the directors of the National Variety Artist's Fund last week, did not cause the furore among professional people, especially vaudeville actors, that might be expected after 15 years of association with such a place and organization. General comment among performers over the demise of the club was that they had expected it to happen long ago.

Very few vaude actors ever had their hearts in the thing from the time it was organized to combat the White Rats. Many paid dues because they felt it was diplomatic to do so, but their presence around the clubhouse was most scarce if ever showing up at all.

Actors approached on the closing the past week have various opinions about it. Some were not interested. Others only in the charity angle of the N. V. A., which they admire for taking care of the unfortunate in the variety business. Others stated they only hoped the Saranac place would be kept always by the Fund for the tuberculars. Most thought the move of cutting out an expensive building and applying the funds saved therein toward worthy charity cases was a humanitarian move and good business.

No Need

There is no thought among the representative vaudeville actors today in organizing another union on the order of the old Rats, now that the N. V. A. has gone. The performers state there is no economic basis for such a thing due to the complete change of conditions in the vaude situation, and it is farthest from their thoughts.

The immediate and most pressing thing with most of them is a good act and a route where they can save some money.

When the N. V. A. club was organized in 1916 there was a blanket membership of about 300 "Albee actors" tossed into it at once. In 1917 the membership ran up to 4,330, gained by various attitudes on the part of Keith executives and their managers. Actors were asked to show their paid up N. V. A. cards at opening day rehearsals in Keith houses. If they had none, they were informed it would be better to get one. Some did but most standard acts did not, feeling safe in holding off through demand for their act.

10,000 in 1918

In 1918 the club ran its membership up to 10,057 paid up cards, the peak of its success, and never touched afterward; 1919 saw it drop to under 9,000. In the years to 1927, less members held paid cards.

At the time of closing the club the total number of actors paying due was given as 2,227. Sounding exaggerated.

The new faces of show business, people who have come into vaudeville the past five years and went to work for various picture houses in stage units, etc., know nothing about the N. V. A., except in a general way. The background of the idea they never interested themselves in. Without this great body of new faces for N. V. A. membership and with the older vaude people gradually dropping out, it was a foregone conclusion the N. V. A. had to bust in the near future.

Tears over the passing may be few, but the great majority of vaude actors are too busy looking for work to be bothered over the past.

TED COOK SLUGGED

Racketeers Break M. C.'s Ribs in Alley—All for $500

Chicago, June 1.

Because Russell "Ted" Cook, Publix-B&K m. c., refused to kick in with $500 requested by racketeers, he was severely slugged and beaten by unknown assailants near the entrance of his hotel.

Cook received a threatening wire while in Detroit asking that he have the money ready when he returned to Chicago, the racketeers indicating they knew his route. Cook attempted to square the thing through some friends here and was told everything was jake.

But they grabbed the actor in the alleyway of the Berkshire hotel, hit him over the head with a gun, knocked him down and gave him the boots, adding, "We'll teach you to squeal, you little rat."

MAY LAND RENO JOB FOR DIVORCE SEASON

Babe Egan and her band of Hollywood Redheads have left for Los Angeles for a long rest. Miss Egan and her gang have played almost four consecutive years of dates here and abroad.

All the girls live in California and will probably stay home with their parents for a month before negotiating any work at all. It is possible Miss Egan may tie up with a large hotel in Reno for the permanent divorce season.

NOT DRUNK OR IN JAIL

First Mrs. Claude Tillotson Denies Statement She Served Time

Des Moines, May 29.

Wish to call attention to a story in the Variety May 27 headed "Overboard on Wives."

I am wife No. 1 of Clyde E. Tillotson under the name of Jean C. La Balfuer, but I am not serving a 30-day sentence for intoxication and neither did I ever serve time in jail or pay a fine.

Mrs. J. C. La Balfuer.

Vaude Act Gets $3,850 Judgment Against Leslie

A judgment in favor of John Rucker and Sidney Perrin, vaude act, was rendered by a jury in the New York County Court for $3,850 against Lew Leslie, producer of "Blackbirds."

In 1926 Rucker and Perrin signed with Leslie to appear with "Blackbirds" abroad. Negro comics went over on a six weeks' contract, but Leslie extended the paper for run of the play. Male team was then let out and forced to pay their fare back home.

Case has been dragging through the courts a long time. Presiding judge was Magistrate Lippe.

Opposish Stepped In

[illegible]llas, June 1.

Case of a stunt working for an opposish house.

On Nick Lucas, Publix-Palace pulled a guitar-crooning contest. Which was alright until Joe Bell, warbling usher for the RKO Majestic, up street, came down and took first prize.

Majestic followed [illegible] by plugging kid the next week as orchestra feature playing Lucas' autographed guitar.

RITZ BOYS GO SHUBERT

[illegible] Ritz Bros. [illegible] three year contract [illegible] Shuberts [illegible]

Elines in Pub Unit

Grace and Marie Eline joined a Publix unit, "Contrasts," in Philadelphia Friday (29).

Team replaces [illegible] and [illegible]

Negress' Answer Throws Out Accident Claim

A damage suit in which Bertha A. Martin sought damages from Arthur Fisher and the Apollo theatre, burlesque, was dismissed in [illegible] Court last week after the complainant, a buxom Negress, got a [illegible] on her testimony. She [illegible] that she fell down the balcony steps, and when asked if injury resulted she said "her knee was bloodshot."

Fisher was operating the house with Sunday vaudeville at the time of the accident.

V. M. A. Future as Arbitrator Is Dependent on Managers' Support

Variety Managers' Association's Joint Complaint Bureau, the arbitration board for complaint by and between variety actors and theatre managers, will continue temporarily and indefinitely if the V. M. A. manager-members are disposed toward maintaining it.

In handling disputes in the vaudeville profession, the bureau has been and is a sort of protective policeman of the vaudeville field. It's decisions generally have been accepted as final, with most of the major and minor troubles between acts and managers settled fairly and in the majority of cases in favor of the actor. It exerts a strong influence over the indie booking field. While unable to altogether wipe out the gypping there, it has managed to keep the indie bad boys in line.

With the V.M.A. club gone and the clubhouse over their heads removed, it is feared by many in vaudeville the gyp indies will have nothing standing in their grifting way. In the past, when they would not settle up with victimized acts when ordered to by the V.M.A., their source of material, in talent and theatres, was cut off.

Holding Indies in Line

The V.M.A's procedure with violators has been to advise acts to play for the offending bookers at their own risk, with the news of a gypper's policy widely spread through the vaudeville field by the V.M.A.'s action. An important factor in keeping the gyp bookers pretty well on the level was the impossibility of landing a V.M.A. member's theatre for bookings if the booker were considered unfair or crooked.

V.M.A. and its complaint bureau depend entirely on the dues of its manager-members for support. With the dues not paid lately the association has been supported personally by Pat Casey at a reported cost to him of around $125,000. Casey or anyone else cannot maintain the organization without the necessary funds.

Major Donovan arbitrates disputes taken to the V.M.A. as head of the complaint bureau. He has been in that capacity for about 12 years.

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Boila

RUSS DENNY
"Anything for a Laugh"
R-K-O EN ROUTE
DeVito and Denny
with
Dot Stevens

N.V.A. and Albee

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tool to destroy the Rats, just as Albee had attempted to crush all other opposition.

Walter Kelly, who presided as acting N. V. A. club president, in his explanation of the feud kindly mentioned "Variety" and how he had advertised in "Variety" as a beneficial medium against Albee's iron handed orders to him not to.

Chesterfield Confirms

But strangest of all was Chesterfield's complacent and perfectly satisfied acceptance of the verbal blemishes placed on the name of E. F. Albee, and then Chesterfield's own verification of the Albee policies and motives when he followed the other speakers on the platform.

This change of feeling on the part of Chesterfield was most startling, since for years under the Albee reign he was then known as one of the Albee messenger boys, with his allegiance to Albee never changing, although Albee only left him $5,000 in his will.

"E. F. Albee," said Chesterfield, looking toward heaven, then shutting his eyelids and raising both arms in an angelic gesture, "would have given all his millions in the last five years of his life to turn back through the years with a chance to right his wrongs!"

That from Henry Chesterfield, the former Albee watch dog, in a building where anything but reverence for Albee during the man's life would have meant disaster for more than a watch dog. But Albee is dead.

"The poor actor," as now used at every opportunity by Chesterfield, is a descriptive phrase he recalled having heard Albee often use, after the "poor actor" had walked out on Albee and his N.V.A. club.

Un-American Blacklist

Kelly in his speech referred to "that most unAmerican of all documents—the blacklist!" They applauded that for a full minute.

Chesterfield talked about double-crossing and declared you can tell when a man's telling the truth or lying by looking in his eyes. Other speakers were O'Donnell, Ashley, Ward, and Ben Beyer, who formerly did a bike act and now is in the garage business in Brooklyn. Beyer offered to return to vaudeville, play 20 weeks on any circuit and contribute half of his salary to the upkeep of the clubhouse. He added that any actor in need of a job outside show business could secure one from him.

Just a Question

As the meeting adjourned, one of the members jumped up and asked how the club could be maintained without funds, and if it is to remain open, where will the money come from? He was advised he was out of order and that the board would discuss the question upstairs.

The annual rent on the N.V.A. clubhouse is $9,000 a year. Plus taxes, the rental cost for the property is $25,000 annually. The lease expires Jan. 1, 1933.

In his speech, Chesterfield suggested that the actors organize for themselves if unsuccessful in retaining the present quarters. They could move to a smaller place and then later, perhaps, could build their own structure, he said.

Chesterfield has personally engaged the law firm of Hirsch, Newman, Reese & Becker, of 100 Broadway, to avenge the insult and stop the dispossess.

Yesterday (Monday) Pat Casey stated he is without funds for the upkeep of the clubhouse.

F-M UNITS FOR PUBLIX IN DENVER THIS WEEK

With Publix out of Texas that circuit has closed with Fanchon & Marco to use the F-M Ideas for Denver, starting Wednesday (3) and to take RKO shows effective next week in Birmingham. Chain has not decided a course of action for the Saenger, New Orleans.

Both RKO and F&M are in New Orleans with their own stage shows. Meanwhile, Publix is going along with talent, but using its own shows winding up from northern tours.

Denver, on a full week, replaces the State, Houston, Tex., which closes out stage shows June 11 on the F-M route and is the first Publix house to use the Fox circuit's presentations.

F-M will jump the units from Tacoma to Denver and then to St. Louis.

Chicago, June 1.

Considering it from a practical viewpoint, Publix officials are mulling over the advisability of taking on Fanchon & Marco stage shows for selected spots. Already F-M has a foot in the Publix doorway through its units playing four days at the Rialto, Joliet, a Publix-Great States stand.

Several operating heads from Publix went down to Joliet last week to give the F-M shows the once over and are reported to have come back favorably inclined. So far, there's nothing definite to the whole thing, but the fact that Publixites are at all considering the move is interesting.

SUNDAY MIDNITE SHOW FOR WB ACTS IN P'TSB'G

Pittsburgh, June 1.

Acts in Publix units at the Stanley will have to do a midnight show every Sunday now.

Stanley has decided to go in for the 12:01 a. m. Monday performance weekly on strength of show put on last week at same time for benefit of Warner Brothers' Employes' Welfare Fund.

Whole current bill will be shown at the midnight special, including feature picture. This is a six-day town, but for Stanley acts now it will virtually become a seven-day stand.

ADDED BREAK-IN DAYS

Los Angeles, June 1.

Fanchon & Marco plan three days additional break-ins for units. These will be at the Fox Cabrillo, San Pedro, Sundays, Mondays and Tuesdays.

This follows the previous four days at the Fox Manchester, L. A., where the units open cold.

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DORIS GIRTON AND CO.
WITH
THELMA CANNON FRANK MURAND ETHEL LEE
"WHEELS O'SPEED"
This Week (May 30) R-K-O PALACE, New York
R-K-O Direction HARRY A. ROMM Loew Direction LYONS & LYONS

LATE FEATURE OF EARL CARROLL "VANITIES"
FRANK CONDOS BROS. NICK
RETURN ENGAGEMENT WITHIN FIVE WEEKS
This Week (May 30) R-K-O PALACE, New York
Personal Management JERRY CARGILL Thanks to GEORGE LEVY RKO, CHAS H. ALLEN

F-M's Midwest 8 Weeks Of Vaude Postponed; Size of Bills Puzzles

Los Angeles, June 1.

Proposed vaude route of eight weeks to be booked by Fanchon & Marco through the middle west is off. Reason given is that operators of the houses in that section couldn't get together on how many acts they wanted to use.

Some wanted two, others wanted four and six. According to the F-M office the route will probably start in the fall with Doc Howe making a trip in that territory to get the theatres lined up on a policy.

Route was supposed to take the acts far enough west so that they could be picked up by Coast time which would eventually land them in Los Angeles.

GIRL BAND TO S. A.

Count Bernivici's girl band will light out for Buenos Aires to double from theatre into a cafe.

Harry Rogers, act's manager, may accompany.

Special Feature

THIS WEEK (MAY 30)

LOU FORMAN

and His R.K.OLIANS

AT

R.K.O. PALACE

NEW YORK

Acclaimed in Glowing Terms by

"NEW YORK TIMES"
"EVENING POST"
"NEW YORK AMERICAN"
"THE GRAPHIC"
"WORLD-TELEGRAM"

NIGGEMEYER OUT

After 2 Wks. With RKO—Presence Was Disputed by 2 Depts.

Charles Niggemeyer's stay with RKO was brief, ending last week after a fortnight.

Former Publix stage unit producer was first proposed by RKO's theatre department to embellish the four-act units with production touches. His duties while at RKO were confined to the radio broadcasts and arranging pit overtures.

F-M Chasing Clubs

Hollywood, June 1.

Fanchon & Marco are going out for more commercial booking locally. Firm will cut into the club, banquet and private party field which RKO has been mostly handling.

Lew Golden, former manager of Fox's Fifth Avenue, Seattle, has been added to F-M's commercial department to assist Jolly Jones.

Minn. Hands Cut

Minneapolis, June 1.

Union stage hands here have agreed to accept the voluntary wage reduction amounting to 5% on wages up to $60 per week, and 7½% on those above $60. The proposal carried by a large majority.

Musicians have not yet been approached.

Milne Won't Tell

Eddie Milne, former booking head of the Pantages circuit, leaves tomorrow (3) for Seattle and the northwest to look over theatres mostly independently owned.

Milne won't discuss his plans but intimates activity with a group of theatres mainly in Washington, Oregon, northern California and British Columbia.

Charley Winston's Dinner

Boston, June 1.

Charley Winston, district manager for RKO, returned from six months' nervous breakdown last Wednesday and was given the biggest testimonial banquet of the year. Nearly 300 turned out, including a contingent from New York.

The Governor, the Mayor and the City Council were all represented, and the blow-off came with the presentation of a purse of gold.

Joe Brennan, Al Somerbee and Joe DiPesa engineered the details.

Wheeler Twins-Publix

Betty and Eleanor Wheeler (Wheeler Twins) will join a Publix unit. They open next week in New Haven.

Warners Actless as Summer Economy Move

Chicago, June 1.

Two more houses dropped out of the vaude columns locally. Both are merely summer vacations and will be back with stage shows with the fall.

Venetian, at Racine, Wis., closed Saturday (30), clearing all humans off the Warner slate booked out of the local Morris office by Charlie Hogan. Liberty, Terre Haute, also went straight sound on Saturday.

This last closing leaves four houses on the RKO booking floor here—Hollywood in Detroit, Hammond, St. Charles and the Englewood.

Resorts' Demands for Acts Hold Up—Less Money, but Turns Grab

The search for talent by shore resorts and restaurants continues active. Several Staten Island spots have calls in for specialty people. The money isn't big as it was, but many acts are grabbing at the chance.

Harry Green is now personally supervising Schafer's Grille at Mt. Arlington, Lake Hopatcong, N. J., where several acts will be employed. The grille show is just running weekends through June, but during July and August will be a full week stand.

Chi Sundays Scarce

Chicago, June 1.

Even Sundays are diminishing on the vaude books around here. RKO with seven consecutive Sundays until recently now only has but two on its books, Waukegan and La Salle.

Joliet to be dropped after next week for the summer.

HIPP, BALTO., REOPENING

Baltimore, June 1.

Hippodrome, former combo house and dark for many months, has been acquired by Isador Rappaport of Philadelphia. Latter has also taken over the Rialto in Washington.

Hipp will reopen the third week in August with eight acts of vaude. House was promoted by Pearce and Scheck of this city and opened as a vaude spot. Loew had it under lease at once time, but closed when Pearce and Scheck went into receivership last winter.

House will be booked by Eddie Sherman, of New York and Philadelphia.

Bill Robinson at Regal

Chicago, June 1.

Continuing the policy of booking only special stage attractions at the Regal, south side colored house, Publix-B & K is bringing in Bill Robinson, June 13.

House has dropped vaudfilm as its regular policy.

Coast's Vaude Bubble Broken, Over 200 Acts Which Came On During Boom Are Now Stranded

Los Angeles, June 1.

Vaude on the coast is right back where it started with the boom dying, due to RKO discontinuing the eight-act policy in its seven coast houses. Million Dollar here and the Strand, Long Beach, also dropped vaude. Only remaining time booked out of local offices is the State, Long Beach, using six acts on a full week, booked by Bern Bernard of the RKO office, and the Hippodrome here, and Long Beach, L. B., both using six acts on a split week. Latter two houses are Bert Levey-booked.

Bill at the State costs $800. Both the Hipp and the Long Beach stick to $600 as their top salary figure for six acts.

During the vaude boom of the past two months, local bookers had a total of 18 weeks on their books. Time was scattered through California, Utah and Oregon. For two weeks, an act could work from here east, if it got the Victory, Salt Lake City, but that only lasted two weeks, with the Salt Lake going back to straight pictures after a fortnight of vaude.

Pretty Tough

Condition among acts now on the coast is tougher than ever. RKO's eight act bills brought a flock of acts here from the east to grab off some of the small money that was offered for the time. Bookers claim that there are over 200 acts hanging around here trying to grab off enough money to get back east. Half of that amount were here before the boom and haven't got a b. r. yet.

Outside of the three houses mentioned, the only other dates around here are week ends where $15 is top for a team and a single is lucky to get a fin for the two days. Even at that, money acts are cutting prices in order to coffee up.

With summer almost here, chances are that acts hanging around the coast will do little else but spend the hot months waiting for a fall break.

NEW LOEW TRYOUTS AT LEXINGTON; HYDE BOSS

Loew's will hold auditions for new or unknown vaudeville talent three times weekly at the Lexington theatre, New York. The try-outs will be under supervision of Victor Hyde of the Loew production department.

From the Lexington those acts selected will go to the Capitol theatre to give the bookers a peek under better conditions.

The Lexington is a straight picture house but Loew's will supply music and accompaniment for the showing acts. First audition will be next Monday (8), probably in the morning.

Fox Holding Down Time For Commercial Acts

Fox vaude office will only play a couple of commercial acts. It will not become a general practice for the circuit.

Fox started to tie up with commercials in conjunction with Loew, and after playing a few of them suddenly stopped through orders from higher up.

Unit Kids Hollywood

Hollywood, June 1.

Fanchon & Marco unit kidding Hollywood is now listed. Ben Bard heads the unit which will open late in July.

Opening at Lowe's State, June 10, is another F-M vaude bill consisting of Sue Russell with Hinky and Dinky, Doyle and Donnelly, and the Three Rhythm Queens.

BLONDELL & MACK ATTRACTIONS

BOMBY AND HIS RADIO GANG
May 30, Loews, Yonkers & Orpheum

Henry J. Kelly
R-K-O THEATRES

TRACY and VINETTI
May 30, Paterson, N. J.

SAM SHEPARD PRESENTS THE 5 Hot Shots

LEDOVA

R.K.O. PALACE, NEW YORK

THIS WEEK, MAY 30

ANNOUNCES MISS JENIE JACOBS PERSONAL MANAGER

TRIXIE FRIGANZA

R-K-O THEATRE, TACOMA, WASH.
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO

And His "YOUNGSTERS OF YESTERDAY"
June 6 St. Paul, Minn.
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

THE INCOMPARABLE MENTAL MARVEL

HARRY KAHNE

NOW (Week May 30) HEADLINING RKO HIPPODROME, NEW YORK
Direction JACK WEINER

FANCHON & MARCO Presents

ZELDA SANTLEY

Headlining "VACATION DAYS" Idea
Personal Direction HARRY FENTELL

HARRY CARROLL REVUE (14)
Intimate Revue
35 Mins., One; Full (Special)
86th St.

Paced by the Stroud Twins, many little dancing girls and Harry and Dot Dixon, equipped lavishly scenically and in a costume way, this new revue of Harry Carroll's offers plenty of hoofing from acrobatics to tap and comedy eccentric, but lags on comedy. The latter is due to the age of many gags pulled by the Stroud boys, who do most of the comedy. It may be because they are trying for intimate style in delivery, which is perhaps the toughest of all comedy assignments to handle, especially if not developed for years by a performer.

The specialties were bright and peppy, only once slowing down when a blonde girl announced as something like Betty Froos, and assisted by a colored woman sounding like Miss Andrews, did a medley of pops running around a story idea, with the colored gal doing a Mammy. This was slow because too long. But the colored girl immediately hopped the buck with a cooch-like motion and stopped the proceedings, bringing her back for a bow.

Harry Carroll is not in the act, although he crept up to the piano in the dark and played a song for the blonde singer. The Stroud boys dance in unison much as they have done for some time back. The act has few outstanding errors outside of bad comedy choice, not hard to remedy. It will satisfy most of the neighbs now, but needs work before hitting the high pressure Palace.

LA MANNO'S PARISIAN AMBASSADORS (15)
Orchestra, Specialties
21 Mins.; Full (Special)
State

Colored orchestra combination of 11, with four specialty entertainers, three male dancers and a hot blues singer who's announced as Anita Randolph. Not a rave, act's type that can close shows like State with moderate success.

Miss Randolph is an odd type of blues singer with an odd stage presence and delivery. She at first impresses as amateurish, but later as a diff type who turns, after all, to be rather effective in her manner of performance.

Other specialties are a young colored boy in a fast tap dance, and a team, one as a comedian, which works equally as fast. Neither unusual but plenty away from failing in assignments.

The La Manno orchestra is a broadcasting unit working on the air for a jewelry commercial which books it in vaude.

As colored orchestras go, fair combination. The musicians do not attempt to double for entertaining bits, sticking mainly to straight playing, with the leader spending most of his time at one of the pianos. A little too much brass in spots is one of the band's shortcomings.

Closed here and nicely. *Char.*

THREE UPSTARTS
Acrobatic
6 Mins., One
Jefferson

Acrobats must be crying up their sleeves at the modern trend in vaude. A few slaps, some falls and silly knockabout have replaced the former acro acts, wherein the boys really had to work and perform feats of strength in order to be a success. These three men just follow out the new formula, including nearly everything now being done by the Runaway Four, Three Sailors and the rest of the boys.

Not once do they attempt a legit trick, but at the finish the audience was loathe to let them go. They open with a funeral dirge carrying one of their members. They drop him flat and start kicking each other around, getting feet mixed, etc.

Audience reaction stamped them a good vaude act.

AL ABBOTT
Characters
14 Mins.; One
Jefferson

Al Abbott walks out and in a song tells what one might expect at the old town hall. That's the cue for character impressions running mainly to rural. It's his imitation of the yokel denizens that will cause folks to compare him with Chic Sale. There the comparison ends, although Abbott does real well by his country characters.

Abbott does a splendid Rube. Nothing unusual or flashy but amusing. *Mark.*

LEE MASON and SONNY
Piano, Songs
10 Mins.; One
RKO, Los Angeles

Lee Mason trades on mystifying whether she's a he or vice versa. Doesn't fool many as to her sex, but her hefty personality makes it wisest she go in for the alternating voice pitchings, masculine mannerisms, wigs, etc.

Sonny first opens with a pianolog; fair. Fair goes for the main portion of the act which deuced here. It's a local *Abel.*

LEDOVA (7)
Dancing
21 Mins.; Full (Special)
Palace (St. V.)

Comedy element that dominates the second and last of Ledova's three numbers not only does the most to make this an unusual vaudeville act, but helped the danseuse to easily follow the similar but straighter four dancing weeks of Harriett Hector at the Palace.

Like all the others, and why not, Miss Ledova has fashioned herself a slice of the Cuban rumba, calling it her own version, and made it a wallopy closer for the act. Helping out in this is an apparently native Cuban girl with long black locks, singing "St. Louis Blues" in Spanish and then joining in the staff shake.

In an exceptional curtain speech for a class dancer, Miss Ledova commented on the change in dancing tastes and that one must shimmy to get by nowadays, but that she hoped the audience would accept it in that light. The audience responded with heavy applause.

Ledova has revised her toe routine for a modern idea in blue tights. This opens the turn and also involves her partner, Leon Varkas. Rae Bonstine, on a sliding piano that's pushed to the apron, does a solo at that point and for once this type of staller didn't drag. The dance team's double ballet burlesque, second, appeared intentionally broad in its humor, probably so that no one would miss the point. It contains some good dancing and with more playing, Ledova and her partner probably will learn to comede with more ease. The breakaway skirt for an undie flash climax is okay.

In the rumba, after the Cuban girl's song, Ledova and the man wear masks and wigs. Their transcription of the dance sacrificed little or none of the native heat and seemingly justifies vaudeville's first legitimate excuse to slip over a cooch on the family time.

The act is customed and mounted with the utmost taste and Ledova is dancing as well as ever. *Bige.*

Martha MORTON & Eddie PARKS
Variety
14 Mins., One (Special)
86th St.

Martha Morton and Eddie Parks' personalities fit nicely. They dance together as though they had been a hoofing combo for years instead of new. Martha used to do some of the things with her late husband, Gordon Dooley, especially the slow motion but which they did in the Broadway musical "Honeymoon Lane."

Parks is a good selection for Miss Morton in the few comedy bits, in which he took many hard falls for laughs. His high loud tenor in the burlesque manner during songs also gained laughs. Martha's solo tapping was smart. The idea of the act is just boy and girl nonsense, meaning nothing much. A couple of moth-eaten gags could be replaced, but on the whole the offering is frothy vaude entertainment.

VICTORIA and LORENZ
Acrobatic
10 Mins.; Full (Special)
Jefferson

Bright, fast acrobatic mixed duo offering routine stuff. Only novelty incorporated is with the woman in some work usually handled by men and which gets results, due to her smart appearance.

Man is a smooth worker, going for two nice tricks, one of which is the hand stand on cigar boxes piled up end to end. It's an old timer, but welcome, same as the table falling trick.

Act is set on a ship deck, which allows for man working in sailor garb. Asleep in the hammock for opener, he sets the idea nicely and plants a comedy fall for a starter.

WOR MINSTRELS (7)
Radio Specialty
12 Mins.; Two
Proctor's, Newark

On its merits this act cannot go far in its present shape, but its radio popularity may carry it around New York.

The quartet, nattily garbed in white tuxedos trimmed with black, sing at the opening and twice later. Their vocalization is good, but, like other air acts, they don't sell themselves very well. Pat and Pick, end men, gag some with the interlocutor, and one does a train on an harmonica. A brief bit of dancing by them concludes.

Mild turn is enthusiastically received—air prestige. *Austin.*

COX and DALTON
Song and Dance
5 Mins.; One
RKO, Los Angeles

Nice looking kids who are all wrong on dress, routine and general showmanship. Wear overly loose collegiate clothes which might be pardonable, but why those caps? It killed their personality from the start.

Don derbies for the jazz finale, showing some fairish taps with twists, but above all they need seasoning. *Abel.*

Frances UPTON & J. Fred COOTS
Songs
16 Mins.; One
Chester

Good combination in Frances Upton, from musical comedy, and J. Fred Coots, tin-pan-alley composer and publisher. Miss Upton's last in musical comedy was with "Whoopee," which Coots announced from the stage.

Girl is a looker, knows how to sing and deliver. She is full of pep, never staying still for a moment. That combination put her across solidly. Her voice is quite high and a bit thin, noticed when she gets up to the top notes. Should watch her song material carefully.

Miss Upton makes three changes of gowns while Coots takes the spot. She does solo warbling, duets with Coots and struts and kicks a few steps which help. Girl's there and should have no trouble at all in vaude.

Coots is an able partner. Accompanies Miss Upton on the ivories and solos, some numbers which he composed himself, sticking, as he sings he will, to the usual formula of all composers who enter vaude.

One thing wrong with these composers. They never miss an opportunity to plug their own songs and frequently overdo it. Coots used a new number by him. He warbled it alone, harmonized it with Miss Upton, and later gave a Polson imitash of the song. It's a plug that may help the song, but it doesn't help the act.

VIRGINIA BACON and CIRILLO BROS. (5)
Singing, Dancing Flash
15 Mins.; One and Full (Special)
86th St.

Virginia Bacon, toe dancer, formerly headed a six-people flash. Cirillo boys (four) were out with an act of their own. Together Miss Bacon and the Cirillos have a flasher that doesn't flash very much in the first place, and, secondly, is dull on entertainment. Its slowness is one of the faults; lengthy running time of 15 minutes where that much isn't justified, is another.

Act at outset threatens an idea, with the boys and Miss Bacon doing an intro in front of a drop representing entrance to a Hollywood film-factory. With boys tossed out, girl fixes it up with director, action jumping to full where one might expect further enlargement of idea.

But the opening is just another gag to get to full and the boys' first number, a dancing-singing mixture with one of the Cirillo's guitaring a little. The studio thing was forgotten about even for further mention.

Miss Bacon's numbers are one on her toes that gets away somewhat from the straight ballet thing and another of the jazz description. Miss Bacon works somewhat stiffly in each specialty, but does better in military taps with the Cirillos. Cirillos also speed up a little toward the last, but too late.

While the act could be cut for improvement, its chief drawback is the talent. Down to a whispering hand here, opening first Saturday show. *Char.*

WELDANOS SENSATION (3)
Aerial Novelty
5 Mins.; Full Stage
86th St.

Sensational part of this act is that two men ride out on a trapeze swung from a high rigging propelled by a small airplane from the other end of the arm, and operated by a girl running the electric motors throwing the men under the impulse of centrifugal force. While being swung rapidly out in mid-air the men suspend each other by teeth and arms and then go to toe holds, most difficult, while being thrown away from center.

The act gets down to business at once on opening. Tricks came fast and clean, each pulling applause. The girl, although doing nothing but ride the car and operate the speed of the contraption, is most necessary, as on her judgment the safety of either depends.

The act is a breath catcher and a pip novelty.

ANNA TOBACK
Songs
14 Mins.; One
Jefferson

Although showing a good voice, Miss Toback's routine is not good vaude. It lacks sparkle and attention to those details most necessary to a singer of her type. By far and away the best thing she did was the Yiddish chants, which she handled like a cantor and made fascinating, even to those not understanding Jewish.

Miss Toback has personal charm and good stage presence. On her entrance here she received a reception. She is well known in this spot.

Pianist rather stilted in his work and plays too loud. A smoother performance here would aid. Miss Toback can be made into desirable vaude material with right application of songs.

TOTO
Comedy
15 Mins.; Full (Special)
86th St.

Toto, the clown, one of vaude's oldest pantomimists, is back with a lot of new stuff. Anyway viewed it's the best this vet has had. And with all theatres now beckoning to kids and the parents they drag along, it contains more of the sort of material these fans will eat up.

Opening remains same, with Toto wheeling himself out in a toy auto, but it's funnier now that shrimp cars have become a national joke. Also retained are a couple other bits, mainly with the dog and the interlude where a supernumerary tries a violin solo.

Besides this stooge, Toto is carrying a girl used in a comical target practice bit, and a midget. Latter, in a drunk scene with Toto as a babe who's learned hootch tastes better than milk, is a happy addition. *Char.*

NELL KELLY
Songs
10 Mins.; Two
Jefferson

Jefferson bills Nell Kelly as "Broadway's Redheaded Madcap." No denying Miss Kelly steps on the pep.

She is one of those dynamic femmes whose work is strongly reminiscent of the peppery soubrets of the old days. Several songs with lyrical construction intended for those who like double entendre. Several crackers in the song she uses about the Queen and Chris Columbus.

Opens with a number that tags the warning she's going to be a redheaded meanie. She has a number a la "Peanut Vendor" which she insists on being Spanish and gyrates her body in fast temp to accentuate the impression. A bit of travesty to be sure, but Miss Kelly peps it up and the audience apparently liked it as she got plenty of applause.

Miss Kelly has a piano accompanist. That she can spiel off words almost as fast as Edna Wallace Hopper broadcasting was evidenced in one of her crazy-quilt numbers near the close.

If pep and dynamic energy mean anything Nell Kelly can give odds and then be away ahead of the field. *Mark.*

"PANSY"
Prop Horse
6 Mins.; Full Stage
Loew's Orpheum

Apparently the title is used for a gag. When flashed in the Yorkville section, some snickers. Two men are the prop horse, put through its paces by blond woman who uses a whip.

Prop horses as a rule have been worked in shows and acts as a part of the comedy build-up. Here the entire act rests with the grotesque antics of "Pansy." It seems no matter how many times the monkey biz by the horse in sitting down and cavorting around in all sorts of positions is done it's always surefire. Proved so at this uptown house.

Nothing new or novel beyond the awkward and ludicrous poses plus the didoes. Girl as trainer, only. *Mark.*

MOORE, STONER AND KINDLER
Comedy
10 Mins.; Full (Special)
Jefferson

The idea act is okay, but badly developed and handicapped by the usual curse, old gags. Act consists of a man, a woman and a plump girl midget. Idea is a pesty kid sistre, played by the midget, horning in to get her big sister a fellow.

Situations are there, but don't progress. The cast is capable enough, though faulty material hurts. Might get more comedy results by developing situation laughs instead of going after gags.

The woman, a blonde looker, did a control high kick that was neat. Midget sang a comedy song for results and the man aids generally all around as a semi-comedy straight. Singing trio finish okay for a getaway.

NEW ACTS

Lew Meyers and girl (formerly Meyers & Hanaford).

Russell and Marconi.

Ed Lord and Bert Mathews.

Lew Kaye and four people revue.

Fred Hagen and Charley Marsh.

Lady Sen Mei three people idea.

Emily Earle and Conroy.

Primrose Semon, sister act.

Andy Rice, Jr., two-act.

Earl Hampton and Carol Bergman.

Jack Adams and Olive Stewart.

Irving Selig, five-people revue.

Murray Gordon and three.

Roy Zastro and Freddie Romero dance revue (6), including Sonny Chuck, Anna Knell, Eugene Twins.

Judson Cole, single.

Jean Boydell.

History of N.V.A.

(Continued from page 36)

meeting, the first since Albee had been deposed. It was in the Pat Casey office, the Vaudeville Managers' Protective Association quarters in the Columbia theatre building.

A "Variety" reporter was present as Casey and King talked it over. The "Variety" reporter said:

"Why don't you change that 'Vaudeville' to 'Variety'? It's all variety now and that will include the picture houses."

Casey smiled, getting that "Variety" thing, saying to King:

"Make it the National Variety Artists, Marty," and it was made, with a similar change going in for the Variety Managers' Ass'n, instead of the V. M. P. A.

Public-Supported

From the first N. V. A. Week or hat collection in the theatres, at first only in the vaudeville theatres, the N. V. A. has been nearly entirely supported by the theatre-going public. That takes in the present day and N. V. A. current maintenance.

Dues of N. V. A. members or other income received by the club, directly, totaled but a tiny bit of the yearly demands of the organization for its charity list in New York City, its clubhouse and later the Saranac Sanatorium.

The annual theatre collections that about two years ago also included the major circuits' picture theatres as well have run all the way from $300,000 to $600,000, the latter the amount for 1931.

During the Albee direction of the N. V. A. no financial statement was ever issued, nor has there been a financial statement given out since that direction changed. Audits of the N. V. A. books, however, have been taken within the past two years. They expressed no criticism.

What the audit disclosed that Pat Casey ordered upon taking command of the N. V. A., following Albees' departure, of the many years before, has not been revealed.

But a couple of items concerning the Albee administration of the N. V. A. have become quietly known. One is the case of a crippled girl who believed she was under the patronage and weekly support of Albee, the girl saying she had been so assured by him. Upon Albee's death the fact came out that the weekly amount, rather considerable, the cripple believed was the bounty of Albee's, was a part of the regular weekly payments of the N. V. A. charitably distributed fund. When the Albee heirs were so advised, they agreed to contribute a portion of the girl's weekly amount, the N. V. A. continuing to pay the remainder.

Pat Casey has run the N. V. A. in connection with his other directed organization, Variety Managers' Association, since the William Fox installation as president. Casey has received no salary nor asked for any, volunteering his services along with the services of the V. M. A. staff when occasion arose for the latter.

A Gag

The N. V. A. was a gag for 13 years. It tried to gag everyone Albee didn't like or anyone who opposed him. But the N. V. A. and Albee are responsible for the N. V. A. Sanatorium at Saranac Lake, N. Y. Whether that Sanatorium was actually personally-publicity propelled or not, it became an actual if highly expensive fact.

But the show business will undoubtedly yet see the Saranac Sanatorium the greatest figure in the tubercular institutions of the world. It has saved lives; it will save others, and through that E. F. Albee may receive more credit in the future than he ever was given in the past.

The N. V. A. books when taken over with Eddie Cantor as president of the N. V. A. Clubhouse and William Fox as president of the N. V. A. Relief Fund showed that in the 12 or 13 years Albee had been running the N. V. A. his own donations to that institution had amounted to $1.20.

N.V.A. BAGGAGE

What will be done with unclaimed baggage at the N. V. A. Club is a dilemma to G. T. Cavanaugh, club manager.

For the present it will be sent to storage, with the claimant to pay for time it has been stored.

PALACE

(St. Vaude)

Palace is on a diet this week, in dough and show. The bill seemed booked by a budget instead of a booker. Last week, with one of the best bills at this house in months, the entertainment and the hot weather played tug o' war and the entertainment lost out. This week, from Saturday's indication, the weather won't be any more helpful. And with the cheaper and frailer layout, the Palace can't expect too much.

They didn't wake up at all until intermission was over. Ledova (New Acts) brought some action, opening the second part, after Jack Benny had soothed 'em with his smooth m. c.'ing during a first part that came in last. Benny is the only holdover currently, which sets a modern record for the Palace.

When Miss Ledova finished, in walked Georgie Jessel and things looked okay for about a half hour. Then everybody went home to take a shower.

It was hot on the street and cool in the Palace Saturday afternoon. If any m. c. can keep a warm crowd of humans cool on a hot day, it's Benny. He's such an easy-going guy.

The elder of the Condos Bros., hoofing duo on a Palace No. 2 and in the customary deuce, won the first leg on the champ vaudeville perspirers' cup, but even his eloquent display of bodily overheating didn't stop Benny from acting as though the Palace had been moved to Alaska.

Besides, with the Condos, the Palace sticks to conventional spotting in the other positions. A novelty opener takes the form of Doris Girton, flashy girl bike trickster with two almost equally clever women and an unnecessary man in support. It stuck to routine with a comedy entry No. 3, Frank Gaby, and this is where the first part fell on its ear.

Gaby revived the ancient debate as to what constitutes a Palace act, and Gaby automatically joins the negative side. Away from the Palace he's a sure-fire comic, with two special lyrics, some stale gags, a little baiting by a box plant and a ventriloquial finisher. It muffed all the way here.

Just a wrong way break in judgment, which shouldn't bother Gaby much because the Palace is only one week. It possibly marks the Palace booker's latest attempt to grab a new face for the familiarity-soaked bills.

Frances Williams, usually on the full stage, was in a liberal "one" set this time for her songs. Also missing from her usual Palace turn is the dance team. This necessitated Miss Williams' delivery of five songs in succession, but little difference, for it worked just as well. Miss Williams had to explain that she'd be on later for a dance, they applauded so much.

Benny brought Lou Forman and the Palace pit orchestra onto the stage to close the first part with an act that Benny and the trench boys do here about twice a year. The opening still gets a laugh and this house orchestra, the best vaudeville accompaniment bunch, in white pants, on the circuit, did fine by itself on straight music.

Miss Williams came out before the stage band for her dance. She wore spangled pajamas, and with Frances not the dancer she used to be—she's gone completely Harlem—it was more of a flash than a dance. But they liked her pajamas with her in 'em.

Miss Ledova got flowers, two bunches, and Jessel got some, one bunch, later on. Jessel read the card and said they were from the kiddies' nursery at Saranac. A fine gesture, announced Georgie, even though on William Morris' money.

Jessel talked, sang, reminisced and gagged brightly, smartly and pleasantly and they didn't like to see him go before an encore. He appears to write monologs as he goes along, and when a single can give that impression, whether really doing it or not, it usually means headlining at the Palace and everywhere else. A very smart performer, Jessel; fast in a theatre, and as a banquet-stopper. Next week he m. c.'s at the Palace.

Ken Baldwin and the Palace box office crew had a week's practice, and for Saturday afternoon they were at the peak of their form as house doller-uppers. The Palace boys can dress up a lower floor like no other camouflage crew on the street, an ability based on years of experience with non-drawing bills.

This week's bill stands $10,000 in salaries, about $4,000 under the recent average. *Bige.*

STATE

Decoration Day depression, plus nice weather, nicked business here at the second Saturday shows.

"Reaching for the Moon" (UA) on screen. Vaude portion of five acts nothing to rave about. In addition to lacking a big punch, it's slow entertainment.

The Agemos, perch male team, opened, getting across nicely for act of its type.

Irving Edwards, in the No. 2 turn and also with Friedland's "20th Century Revue" as m. c., is neither a good deuce spot act nor an m. c., though he gets by. Edwards muggs aplenty, wasting a lot of time talking about himself and about a lot of other things that merely result in a stall. Closing with a song, insertion of a flag-waving recitation lyriced around depression, happiness, etc., gets him fair returns.

The Friedland act is a rather pretentious flash, running 34 minutes, which is too long for what it contains. It has played around before.

La Manno's Parisian Ambassadors (New Acts) closed. This is a colored 11-piece band, with specialty entertainers, which works for a jewelry commercial on the air and between broadcasting fills in through vaude. Did moderately.

Hearst-Metrotone News. *Char.*

86TH ST.

Combination of "Hell Bound" (Tiffany), a four-act bill minus any names conceded as worthy marginal draw, the warm weather and Decoration Day, with many folks getting holidays, others going to cemeteries, left the 86th pretty poorly populated at the Saturday mat. In average house on the holiday, particularly in the afternoon, something plenty powerful would be needed to avoid that.

The 86th is in a thickly settled neighborhood and may be taken as a criterion of what that combination of b. o. depressants means. They're plugging the air cooling system up here. That may help as the heat gets hotter. Strictly on merit, show as whole hardly up to average.

Of the quartet of attractions on stage end, two stood out. These were George Beatty, No. 2, and Toto (new acts), closing. Latter has a collection of new bits that makes him a stronger act than ever before and ideal as a pleaser for the kids and their mothers. The men will probably get the biggest sock out of the drunk bit, with a little midget, dressed as a babe in arms and bawling merrily for some hootch Toto has.

Beatty, unquestionably a better choice for third (next to closing) than Ray Hughes and Pam. Both work in one, but the management or bookers or someone probably figured it best to separate the two best items. As he goes along Beatty improves. Didn't get the hand here Saturday afternoon his performance and material warranted, but that may be due to the one-fourth house on hand.

Beatty followed Virginia Bacon and the Cirillo Brothers (New Acts), a flash that makes the mistake of being dull, both on flash and value. It could be helped by cutting and speeding up. Hughes, billing himself as 'The Fall Guy" and clowning around plenty for falls to entitle him to that appellation, found the going rough. In Pam, girl stooge, he has a partner who doesn't aid a great deal, her efforts at song hurting act, if anything, even though as filler to give Hughes a rest.

Act rolled up 13 minutes flat. The encore, with Hughes and his stooge hardly able to decide whether to do it, was anything but justified with the way the clowning missed. Encore made things worse.

Orchestra overture, with little life in the band; organ selections by Arlo Hultz, much too long; Pathe News, also longer than usual, and a Toby, the Pup cartoon, "Aces Up" (Radio), fillers. *Char.*

CHESTER, BRONX

Four acts, the first half getting off to a slow start but finish up well. Runs a bit too long for a four-act layout. Did 73 minutes the first show Saturday, each act taking an encore and some stretching it.

Opener, Magic Fountain Revue, could clip five to seven minutes. Act hits 21 minutes, the longest on this bill as well as the weakest. Needs re-routining. Best dancing bits and a travesty adagio toward the finish. Everything ahead is just a filler.

Flo Lewis' baby prattle about taking a ride in the kiddie car aroused a few chuckles. At one time Miss Lewis used to spot quite a number of songs in the act. Now she is minus melody and sticks to straight talk. Not much novelty and the skit isn't any too strong. Male assists.

Frances Upton and J. Fred Coots (New Acts) were a breezy duo. With Miss Upton's looks and delivery, act a cinch. Freda and Palace, comics, closed strongly. Boys took a long encore, a bit too long.

Pit orchestra here, led by Bob Stanley, is an act itself. Orchestra takes the spot for about five minutes preceding the first act.

Held a decent audience Saturday considering humidity. House air-cooled.

"Hell Bound" (Tiff) feature.

ACADEMY

Holiday bill at the Fox Academy had eight acts, divided into two parts with Bobby Henshaw doing m. c. for the last four acts which included his own. The split idea gave a good chance to perceive which type of vaude show runs the smoother. Although the first half of the show contained two rather weak turns, it passed the last half and its m. c. idea like the Century passes a freight.

The reason for this was in the way comedy was sold in both parts. The first half of bright snappy laughs and the last part slow and draggy.

The first part opened with Bruce Johnson and his Washboard Serenaders, a four colored boy combination of a pianist, guitar player, kazoo blower and another chap working over a washboard with tin pan and cymbals attached. The boys were strictly Harlem in their turn, jazzed up tunes. Fast but rather weak.

Second was LaZar, Morse Revue with Miss Blackstone. This act also was fast with four women and three men, turning in several dancing specialties in nine minutes, but the act as entertainment lacks punch in spots. Goss and Barrows, man and woman comedy team with the girl doing the comedy, was most entertaining. Talk bright and sounds new. Couple are easy workers gaining laughs without effort. Could have encored.

Earl LaVere and a tall guitar playing chap he calls Gil, closed this first part. LaVere's fast gagging and unctious style soon had them going and from then on it was soft. The accordion and guitar finish is a pip.

Henshaw was introduced by the pit band leader and after a lengthy talk he introed the first act, Ed and Jennie Rooney which worked on a double suspended bar in front of the band which now had moved onto the stage. The Rooneys are nifty workers and all except the fake flying into the audience for the finish, the act is oke. Henshaw appeared again for more comedy attempts.

The Four O'Conners, mother and her two boys and a girl in tap routines were second in the last half show. Mother looking very young to have such big boys, sure can step and the kids are okay.

Henshaw and Doreen Rae went through their routine here after Henshaw had slowed down this last half vaude part with an overlong bit with the band in which he was chased out into the audience and back by the leader.

The closer had the Eight Allisons, acrobatic troupe of eight men performing some fine tricks. Business fair with some open spaces here and there. Picture "Public Enemy" (Warner).

RKO, L. A.

Los Angeles, May 28.

Four and one-half hours of show for 30c sounds like a swell bargain. It isn't. Must have been a tough ordeal for those doughty lay-offs who came in at the bell at 11:10 a.m. and stuck it out to 3:45. During that time they got an assortment of six acts (three locals and three of unit), a comedy short, "Life of Riley"; a mess of trailers, newsreels, the regular feature, "Stepping Out" (Metro), an an added starter, making it a double feature, with Bob Custer's western, "Riders of the North."

Double feature thing became necessary through the Weaver Brothers' contractual restrictions to three-a-day, excepting Saturday and Sunday, the Custer horse opera pulling the gap in the fore and aft matinee shows.

This is the blow-off week for the eight-act thing—actually six this week, unless you count the Weavers' afterpiece as another act, making it seven—and it plays like a blow-off proposition.

The three locals were bought for $510 gross—which tells the story. The Weavers at $1,600 and their Home Folks afterpiece, which includes all the wives and relatives, at another $1,600, comprise together as much as the average unit costs. In addition there were James Evans and the Donovan Girls and Bishop, also with the regular unit, bringing the intact nut to the $4,000 mark. That explains the sloughing on only three of the four locals.

The Weavers have been hefty draws all along the route and had the local folks (not a few of whom out here are from the Ozarks and the backwoods) hugging the back rails.

Show was no wow. Not even the Weavers clicked in a manner commensurate with their mass popularity. Took some time to get started, although finished rousingly enough.

Mantell's Manikins, standard, came under the local "Bern Bernard specials" classification. Opened okay. Cox and Dalton, and Lee Mason and Sonny, locals and under New Acts.

James Evans' pedal jugglery was oke. Utilized odd props, but withal has an eye to the optical flash doing the risley stuff with symmetry and uniformity.

Donovan Girls and Bishop with polite pianolog fared nicely. Mixed trio impresses right off on appearance, which stands 'em in good stead as the act progresses. Too much of the same special arrangement harmonics and sameness of numbers. Difficult to suggest they go in for lyric comedy or novelty as they don't evidence capabilities along those lines. But something should be done to break up the general similarity. They were the second in the yodeling marathon which the Weavers continued.

Nothing noteworthy about the show excepting that smash lobby display which Henry Goldenberg, the manager, and George Brown, p. and a. mgr., got up. Very rustic with a bucolic barker to add to it. Smelled like a Big Town bally. *Abel.*

FOX, BROOKLYN

Habitues of the Fox, Brooklyn, evidently did not hit the highway for Decoration Day as the other millions were said to do. Instead, they were right in their favorite seats applauding Bob West, the organist. Sam Jack Kaufman, band leader and Eddie Magill, resident crooner. The stage shows here seem to take for granted unless something exceptional is offered. Saturday afternoon was no different in the applause program. They reddened their mitts over the three local favorites and skipped most of a slow F & M unit to sort out Lucile Page, dancer, and Jack Lavier, comedy trapezist as he calls himself.

The Fanchon and Marco Idea this week is called "Prosperity Idea." It is supposed to be conducive to happiness and wave off good times. The bromidic idea passes quickly. Specialties start one after another. Three Aaron Sisters show the latest styles in Arkansas twang while doing a Hill Billy or two. Tommy Harris and Danny Daniels have a few tap steps in modern orthodox style in which physical effort is played up as against ease and grace of the old Primrose school.

Danny Beck worked in front of the tabs doing a few imitations, one of Harry Langdon. Some of Beck's gags are mouldy. After a short session in "one" the drapes opened to let him do a trap drum trick routine in front of the band. The same routine is being done by Jack Powell in a Loew unit at present, including a production of a kitchen. Beck slowed things up considerable.

Lucile Page is a pip dancer no doubt, but her billing of "America's Premier Danseuse" is taking in a lot of territory. The girl is good to look at besides being very graceful in a high kick and acrobatic routine.

LaVier, yet vaude performer, formerly trying for hard legit tricks on his trapeze and for the past few years going strictly comedy up there, had no trouble getting laughs. LaVier is children bait for a theatre. The little tots yelled at his prop falls. He is a good showman, never overdoing a thing, and that included his running time. An ace trapeze hokester.

A patriotic idea served as the pit overture. Business was jammed. Picture "Always Good" (Fox).

LOEW'S ORPHEUM

The heat, a holiday and a vaude bill that apparently meant little for the b.o. socked the Loew Orpheum right on the chin Saturday afternoon. Though the house claims that $100,000 was spent on its cooling system the system did not appear to be functioning as it was like a hot house inside.

Picture was "The Secret Six" (M-G-M), gangster feature with Wallace Beery, yet things were so quiet around the lobby a firecracker could have gone off without disturbing anybody. Main vaude card was Sunshine Sammy, but he has been away from "Our Gang" pictures so long he doesn't mean much any more other than as an act. Screen also had Bobby Jones' first golf short and a Hearst newsreel.

The Harmaniacs opened the show. Five-man musical with the men as cowboys. Turn did well in a way with its backwoods tunes. Three McCann Sisters were second. The girls have a nice, quiet little act. Close harmony with a mild dance specialty. The McCanns take much for granted on the announcement that they will do "Keep on the Sunny Side of the Street" as they did it in the International Revue. Pleasing but the girls could stand a stronger arrangement of vocal routine. They were followed by "Pansy" (New Acts), prop stage horse.

Sunshine Sammy can toss all his comedy stuff into the alley; the boy's natural pace is dancing. He appears to dote on dancing. Of course his Bill Robinson imitation is the standout. The Casa-Lehn Co. closed. That burlesque adagio bit they do was amusingly done and they get a lot out of it. *Mark.*

JEFFERSON

With the first sizzling hot spell hitting New York on its annual Decoration Day week-end, Jefferson suffered at the b. o. Neither the vaude nor picture, "Hell Bound" (Tiff), could draw 'em in last Saturday. Yet the inside of the Jeff was cool.

The Academy nearby had "Public Enemy," a gangster pict which the o. g. said was bound to get the play over "Hell Bound" at the Jeff. The latter's also of the underworld, but the Academy's feature had gotten a better break on its New York booking uptown at the Strand.

Berk, Floyd and Saun opened the vaude with dancing. Hardworking trio, man and two women, who went unusually well here.

Forum Boys never did better; registered with their vocal harmony so much so that they stopped the show. That must have been an event for these four men, who really get some fancy barbershop chords out of their combined singing. And they also scored with their instrumental work. Four keep the turn going at high speed, and that's an asset in present day vaude.

Barnes and Hill were a hit. Gene Barnes as the stuttering Hebe who gets a ticket for auto speeding piled up laugh after laugh with his amusing comedy style. "Getting a Ticket" was written for and played by the late Jimmy Hussey. Barnes and Hill get all there is in it.

After Al Abbott (New Acts), Jones and Lee with three dancing girls who are an asset in nifty stepping. The man of the Jones and Lee turn is a corking good eccentric dancer, but does too much double routine with the girl, which holds him back.

Nell Kelly (New Acts) steamed along to applause returns. The Jeff audience appeared to like her style immensely. Seed and Austin followed. Their roughhouse hit 'em right. Liazeed Demantie acrobats fast closer. *Mark.*

PALACE, CHICAGO

Chicago, May 30.

Opening show of current week's bill failed to spread much cheer or enthusiasm. It's a very good show, but only in spots. Loaded down with three talking acts one after another, the runoff moved at a snail's pace.

Applause standout was Herman Timberg and his stooges. Timberg put his "dumbbells" through a flock of deftly timed and fashioned gags that kept the laughs rolling.

Belle Bennett's unevenly concocted skit of tear-jerking hokum was softly received, her quick change-over from the old woman makeup to ermine after the curtain failing to add to the act's quiet reception. For Buster West, who preceded the Bennett turn, it was well scrubbed gags he flipped over for a laugh-hungry mob.

Deuce spot offered Morgan and Stone, banjo strummers, who garnered a noisy sendoff, while opening honors fell to Don Valerio and his two femme whirlwind wire steppers.

How Vaude Fades

(Continued from page 1)

playing complete units from any one producer.

Bellit cut his production down to a double act of 13 people for the next-to-closing and closing spots. It didn't look good at the break-in, so Henry clipped two of the cast for an 11-people affair. Then RKO decided to discontinue playing combination acts.

So Bellit made it one act of seven people, comprising six girls and a comedian. The comic wasn't satisfactory. He was changed. The act didn't look so good that way, either, so Henry dropped three of the girls and made it a four-act with three girls and the comedian, Harry Stanley.

Stanley didn't fit under the new arrangement and George Verdi was engaged to replace him.

Verdi and the three girls didn't work out so well. So Bellit dropped the girls and Verdi, and now the act is down to one comedian, Harry Spence, doing a single.

Reno Lawyers

(Continued from page 1)

est gold mine Nevada has ever uncovered," is the lawyer's view, also the hair dressers, barbers, hotel and restaurant owners.

The gambling house proprietors cash in on the divorce trade to some extent, but right now they have their guns aimed at the lucrative tourist trade—at those who show up with vacation money that they want to get rid of as fast as possible.

COSMOPOLITAN

New York, May 28.

Ufa's first American entrance into the theatre end is probably a very smart move, though somewhat dangerous. The Cosmopolitan has always been a tough house to sell, despite its beautiful facade looking on Columbus Circle. But for a foreign film house, especially in German, the onus of this location is lifted, since it is easily reached from Yorkville and Astoria, both heavy German neighbs. Whether Ufa can manage to keep the 1,100 seats filled is another question. That's a lot of filling for a German house.

Opening was about as impressive as such an event could be, with a plush carpet on the sidewalk, the Kliegs and the newsreel men handy. Mayor Walker and the German Consul-General were present for opening speeches, and the two dozen usheretttes, dressed in Rhineland costumes, marched on the stage with seidels in their hands at the finish, inviting the audience to go down to the Rathskeller for beer and frankfurters. The franks were good.

Ufa's idea in this house is to make it as German as possible, doorman, ushers and everyone talking in German. How you can find your seat if you don't happen to talk Dutch, hard to figure, unless there's an American interpreter around.

House itself is still a beauty. Hearst had it beautifully redecorated with plenty of gilt and tinsel, but not too much, and with comfortable seats. Bar downstairs has been fixed up to aid in the German atmosphere. Charge will be made for the franks and saur, but those on the opening night got a break, getting it on the cuff. Plenty of encores in this department, too, and deservedly so.

Interesting innovation was the beginning of the program with a short, untitled clip of an orchestra playing an overture. Then a number of quick snips from a number of past Ufa successes, working up to the ballyhoo announcement of a promise from Ufa to hold up to their past standards. Good hoke and it got a hand.

An exceptionally good Ufa short depicting pelican life followed, and then the feature, Emil Jannings in "Der Grosse Tenor" (The Great Tenor). It's not too strong a film, but on Jannings' rep probably a good first choice.

German films have been on the steady upgrade in New York from a b.o. standpoint for some time, and there ought to be a good field for them.

Opening was unfortunately badly hurt by experimenting with the sound from the booth, with the wires going completely haywire for a few minutes. With that cleared up, and with a heavy publicity barrage, Ufa may put this house over nicely, but they will have to have better pictures for the future than this first one was. Maybe they will.

And they will have to come down on that two-dollar top, which is more than any grind house on Broadway is getting.

PARAMOUNT, N. Y.

New York, May 29.

Rudy Vallee, plus the regular unit this week. He's been around so often, between New York and Brooklyn his margin of draw probably is not strong enough to offset the weakness of what's around him. Feature is "The Lawyer's Secret" (Par).

Vallee does a simple little act in lieu of the usual pit overture, sticking around a flat 10 minutes. Backed by his gang of 11 musicians he sings with and without the meg. Sans that implement of amplification he seems to have finally geared up the voice sufficiently to reach the back rows. He does one song in both English and German, and okay. Stepping a little out of character, the crooner then gives his impression of a vaude actor doing a pop song with the patter. Idea good, but the execution disappointing.

Unit is a Frank Cambria flash, typical of this producer's flair for the color. Title is "Venetian Serenaders." Outside of Bayes and Speck, featured comedy act, and surefire stage show limped along. It has many slow spots.

A couple singers for that Venetian atmosphere, vested mostly in the canal-gondola set standing throughout. They are Henri Therrien, who gets over nicely with his baritone, and Zita Rossi, pleasing soprano. A Jewish comedian, apparently Bobby Gilbert, works first from the orchestra and later from downstage, does fairly with his violin and gags. Dorothy and the Four Yellow Jackets, who make up a hodge-podge of acrobatics and dancing, but there isn't enough of the former, and Dorothy only takes part in the toe and heel work. Her Russian number suffers mainly from poor costuming.

Line of girls not impressive. They're a troupe of Russell Markert dancers and offer two routines, neither up to standard and the first far too long.

Jesse Crawford is into a group of mother and heavy numbers, more depressing than entertaining. "March Slav" stuff didn't suit the console so well, even if announced it was tough to play. *Char.*

ROXY

New York, May 30.

The big house carries a resemblance to the old Hippodrome this week. Add the Hip's descending curtain, which used to enclose the circular stage, and maybe the tank and it would almost be a matter of rostrum twins. Reason is the stage department here tosses a new wrinkle at patrons via coverage of the orchestra pit. It gives the stage another 15 feet down front and gives lower floor seat holders the best look they've ever had at the theatre's stock company.

The new stage is novel and good. Move is the outcome of the house trying to inject more personality into its shows. And the difference will be found on the main level. The mezzanine and balcony are still so far away that the proximity to the former pit marks little difference, although whatever advantage is to be gained for the two shelves belongs to the loge section.

It's now a matter of picking the lookers among the Roxyettes for the front line. All the girls have to do is stub a toe and they'll be down front looking on. No footlight trough as yet and there's a scarcity of light behind the front chorus row. Two of the side cupolas, not the boxes, are each holding double spotlights, but there are two more sidewall niches that can and should be similarly used. They've got to pile plenty of juice on the extra space to make the lighting uniform. Previous system adequately takes care of the stage proper, but the added light has to bathe the new front heavily, as otherwise the glistening background overbalances the stage picture.

The new arrangement, of course, means that the house orchestra of around 80 men is now on stage and the organs have been whisked from their perches. To make everything fit there is no overture and a brief blackout permits the elevator platform to come up and to be in place for the initial big flash. Stage end is only running 29 minutes, fading on a scrim for the introduction of "Women of All Nations" (Fox), the main screen item.

Presentation has a "Faust" basis, thence running the usual gamut of terpsichore. The Roxyettes are on twice with their final hot rhythm routine particularly effective. They're working eight abreast and three lines deep on the extra space with the back octet on the main stage to help keep the proportion.

In between, Pat Bowman is pleasantly on her toes again, following a gondola entrance from the flies, while other specialists include an aria from Viola Philo and Karavaeff is doing spins and underslung footwork as significant of Russia. The individuals represent various countries to conform as a prolog for the feature film. Michael Trio, male threesome, tap and acrobat impressively, finishing by duplicating the three-dog rollover familiar as a climax in a few animal acts. House went for it wholeheartedly, however. The specialty people don't look lost and the extension is never permitted to become bare. Girls and the vocal choir are always present to decorate. Vocal chorus is divided and banked at the rear of the elevator.

Entire program is almost on the two-hour dot, house probably figuring on fast turnovers because of the holiday and prior strength of McLaglen and Lowe in uniform. Saturday's first show, 1:15 and plenty hot on the street, saw the lower floor not far from capacity with the loges and balcony wide open.

To compensate for the short stage end the theatre has added a patriotic Fox short, "Hats Off," to the running, and has a cartoon programed, which didn't flash at this performance. For the supper shows there's also a chapter of a serial which, around noon, was drawing frequent guffaws from the early attendance as it dramatically unwound on its ultra serious way. There is also "Monsters of the Deep" for dinner patrons.

The newsreel of four clips is opening. Fox has picked up a corking clip of Frank Hawks' arrival in Germany after his record flight from London. Aviator makes the footage outstanding by kiddingly asking for a glass of beer and, following his formal welcome delivered in Germany, by looking questionably at the Teutonic official and then replying, "That's all right with me." Fox will give this lens dispatch universal coverage because of the boost for Movietone included in the flyer's opening remarks. The sense of humor involved is also likely to do more to establish Hawks' popularity in this country than anything the newspapers and Brisbane have done for him to date. Hawks, incidentally, is reported to have a Hearst connection on his present European speed display. *Sid.*

PLAZA, LONDON

London, May 20.

Program at Paramount's ace house, week starting Friday (15) was "Chance of a Night-Time," British made farce, "Sea God," Paramount, and a Francis Mangan stage show consisting of the Tiller girls and other troupes.

Although they made a song about playing a native talker at the top of the bill, Paramount actually ran "Night-Time" second to the Arlen picture, arguing they would naturally finish the program with their own product. This caused a certain comment, Ralph Lynn fans having come in late to see the farce and disappointed.

Both talkers went down well, although "Sea God" was too lightweight to top a Plaza program. Stage show produced along simpler lines than usual here, but clicked through the deftness of the dancing.

Show consisted solely of chorine tapping and kicking, relieved by a specialty turn by a dame who managed to make acrobatic dancing look sentimental to the tune of the "Kiss Waltz." Quite good.

Chorines came in for a heavy round from the audience for some hot tapping, the final tableau consisting of 48 strutters tapping circles in front of large patriotic cut-out, what time the band played the Grenadier's March from the "Love Parade." Clever bit of sarcasm, this, if intended.

Well rounded show, good enough for the Plaza, which is saying some. *Chap.*

Elysee Gaumont, Paris

Paris, May 20.

House, recently opened by Pathe Natan on the Champs Elysees, is now turned into an English-speaking film house, due to shortage of suitable French films, and does well by it. Program is all American, and Paramount. Scale, $1 top, with two matinees, and one evening performance—no grind. Despite a small stage, no stage presentation is given, program being straight films, plus one musical overture by an amplifier with a radio pickup.

First part of the show includes a newsreel, a Ted Lewis short, titled, "The Happiness Remedy," and a Marion Harris short, "It's All Over." Both well received. A Fleisher animated cartoon did well, as did Chester Conklin in "Sky Scrappers," which seems to be more favorably received than Lloyd's similar antics.

After a 15-minute intermission, comes the feature, currently Paramount's "Scandal Sheet," very well received. Only point raised by the critical feminine audience is the short sequence when Kay Francis undresses on her return from the theatre and changes into a dressing gown. Her lingerie is all wrong.

Apart from that, film is drawing not only American patronage, but considerable French as well. Practically all the youths of the better classes now understand English. *Maxi.*

LOEW'S STATE, L. A.

Los Angeles, May 28.

Fanchon & Marco could have done a lot more with "Circus Days" Idea by injecting more of the circus razzle-dazzle in the unit. As it is, unit obviously lacked the effect of peanuts, pink lemonade and calliope music. Some surefire animal acts, in addition to Charles Irwin as m.c., and Bee Starr, aerialist, put this Idea above par.

Loew's State felt the unit needed an m.c. in addition to Lou Kosloff, the billed m.c., but who sticks to band work. Irwin fitted in nicely and will be kept around for at least another week.

Irwin, after slow opening interval, warmed up and got the audience with him, although nothing sensational. Once he becomes familiar to State audiences, Irwin should get along well. In addition to Irwin announcing the turns, the Idea also had a ringmaster.

Acts in order of appearance are Lillian St. Leon's Riding School, bareback riding; the Saytons, acrobats; Hooper and Gatchett, comedians; Bee Starr and Adele Nelson's elephants. Show ran 50 minutes.

After Irwin's pre-curtain spiel, Miss St. Leon was on with her horse, assisted by three clowns, who didn't do anything but chase the animal around the ring. Rider used three stooges. Miss St. Leon demonstrated with the newsies how bareback riding is learned, the harness hokum going over.

The Saytons' balancing act was unusually effective because of good lighting. Hooper and Gatchett had the next spot, Gatchett having appeared previously as the ringmaster. Hooper's droll humor, although a little too close to what Will Hays might call "lacking in good taste," hit the right spots, being more spicy than modern vaude comics have dared use. Comedy team was the only non-circus act in the unit.

Irwin announced Bee Starr as the successor to the late Lillian Leitzel. Fanchon & Marco have also been plugging the girl as next best to the famed Lillian. Miss Starr works faster than the usual ring and rope femme. She works on a rope first and then switches to the rings, where she climaxed her act by doing 50 overhand turns. Applause started at the tenth.

The elephant stuff with Adele Nelson, closing, works with three pachyderms, going through routine circus stuff. A shimmy dance by the elephants, together with other dances, went for laughs, including a drunk by one pachy with a bottle clutched in his trunk. The act has a weak finale.

Unit has no line girls.

Loew's State started to good business this week with "Strangers May Kiss" (Metro) playing second run, following the $1.50 showing at the Carthay Circle. Newsreel and fashion news also on the bill.

BRANFORD

With the disappearance of the Publix units, WB has put in its own show here. Four acts of vaude are added to Pat Lane and his gang, but all are so worked in together that probably many don't know the units are gone. Lane and gang enter from the back of the house, with Lane greeting many personally and the gang loudly playing.

He barks for the coming circus in good style, but throughout mumbles what he is saying so that he hurts his stuff. On full stage the acts are run through with interruptions while a pop is flashed on the baby screen for singing, though little is achieved, as they won't sing for the musical boys the way they do for the organ. Also, in one, with a circus drop, Lane introduces various freaks which are the boys in absurd get-ups with many laughs.

Meantime, the four Gardner sisters, first in nothing much and later in pajamas, please in dancing, plus a bit of singing, and Richard Montgomery, colored, sings to a warm reception. Roy Sedley, with a man and girl, arouses laughter, but disgraces the house with the vilest stuff ever heard on the Branford stage. As a finale, BeeHee and the Rubyette troupe, introduced as Six Arabs, do acrobatic stunts.

The understander, presumably BeeHee, carries the rest of the troupe and the whole act registers. Lane cuts in to advantage and actually carries several with the whole band jumping on him and burying him. Aside from Sedley's gags, the whole show is clean and snappy.

The most tumultuous reception of the evening was accorded Gabriel Hines and the big orchestra for an inspiring rendition of Victor Herbert tunes. This was class from every viewpoint and they ate it up. Finely done announcements took up too much time, with the show running nearly three hours and no time for Rieder at the console.

A spirited newsreel was keyed up by the clever working in of the orch on top of the sound. Bobby Jones and "Seed" (U) concluded the bill. Good house for Tuesday.

Newsreels

EMBASSY

From natural giggles in 33 clips on the last half 60-minute program here which includes eight minutes of a "Magic Carpet" (Fox) short.

It might be unfair to coldly consider the current program without analysis. Although little of the stuff was spot news the variety of the material shown and its wide area of coverage deserves credit. In the foreign field clips from London, Berlin, Japan, Chile, Madrid and Paris are shown.

When Frank Hawks, photographed arriving at Templehof, Berlin, after a record air run from London, gives Movietone a plug by telling that the reel must be all over the world because he has met it everywhere it is legitimate.

Hawks also brings the biggest natural giggles to customers on his "I want a glass of beer" and after being received in native Deutsches he answers "That's all right with me" to his official German welcomer. Clip will do a lot for Hawks.

Windup item shows a funny little tyke, seen in newsreels before, who turns loose one big yawn after finishing a battle hymn for GAR vets in Philly. A third laugh is the Fox shot showing a mob of twin kids on the Capitol steps at Washington singing a repeat ditty to the accompaniment of Johnny Marvin's guitar and voice. The repeat makes the laughs and is achieved by moving the camera to focus on seperate pairs of kids to show their funny face twitches while yodeling.

Al Smith, Mayor Walker, Pres. Hoover, Pres. Doumer of France, Pres. Von Hindenburg of Germany, the Duchess of York, Prince Henry of England, Senator Borah and Prof. Piccard are principals in other items.

There's a Fox snatch of John Masefield, celebrated rhymer, reciting part of his "The West Wind." It's a notable clip which might have extended for schools.

Jimmy Walker's laugh is in Central Park kid's May party, where he tells them to leave the trees and grass. A kid winds up with another laugh as he claims the most freckles.

A couple plugs Fanchon & Marco girls being shown again. Pres. Hoover is in at the Davis Cup matches between the U. S. and Argentina and at the unveiling in Washington.

The shot from Chile is of a horse race, which reminds that the Fox stuff on the Kentucky Derby was about as great a race pair as ever taken. Not a film break on the entire lap with the telephoto lens bringing the horses right into the audience's lap. *Shan.*

TRANSLUX

Interesting and diversified program with crowds comfortably S. R. O.'ing on the hot holiday matinees.

Dramatic scoop, eclipsing any in its class yet caught, is Universal's picturization of the late "Speed" Holman air plunge. Camera follows the plane from the time it leaves the ground, during the stunting, and right to the point where it hits the field at terriffic speed. The clip is announced as that of a 16 mm. photographer and the enlargement to standard width is good enough to pass anywhere.

Excitement of a different kind flurries during an interview with Merrill, the author, in which he tells of the popularity of nudist societies abroad. Three clips on horses. One is a woman rider hurdling an auto in which two men are seated. She fails on the third attempt and the audience gets another thrill. Salvation Army show provides the longest clip and not so strong, but a break for Rudy Vallee.

Daniel Frohman, under the caption of "Who's Who on Broadway," to be a series, gives a formal review of the legitimate field.

Arthur Nelson's fighting cats get almost as many laughs as the German announcer's comments about the launching of a new Vaterland battleship.

Thomas Lamont, Morgan partner, gives Pathe an interview on depression. The expression, facially, is shrewd, but Lamont doesn't shed much light on the subject. Highlights on the McLarnin-Petrolle bout are interesting to fight fans. *Waly.*

CAPITOL, NEW YORK

New York, May 30.

Last night for the last show at the Capitol the house was capacity to the loges. That was fine, because Friday was murder in the theatres for the first real hot day of the summer.

Credit can go two ways for the business or be split between the Fred Waring Pennsylvanians on the stage or the cooling plant. Certainly the Metro feature, "Daybreak," with Novarro, can't be given a tithe as it's not a draw in any way but Novarro's name.

Waring's band and Kate Smith made up the stage show. The Warings, always showmen and always popular, returned a most pleasing entertainment to their followers. Some of those numbers produced by Fred Waring and which were with the band in "The New Yorkers" at $6.60, greatly pleased the house. Fred Waring went into the pit to conduct the house musicians, and also his own men in combination, another neat episode.

This Fred Waring owns quite a deal of ingenuity as a producer. He's protected if the band fad ever passes out, while his young bandsmen are as nice a looking collection as ever graced a stage. The house was for the act solid.

Miss Smith sang two or three songs under the spotlight before a huge radio mike drop. Katie has a voice for the pop songs, but her size adds somewhat to the attention she receives, and a spotlight focuses upon her physical proportions rather than her songs. She should sing in the full light, but did very well here.

Besides the usual orchestra matter and news with trailers was a Roach short with Charley Chase, a terrible mess.

When the trailer mentioned Ted Lewis will be at the house next, no applause response, as usual with these announcements, but with the same trailer flashing the name of Bunchuk, the orchestral leader, applause at once. Maybe the matter of the home lot, but there it is.

With it around time to mention that the Capitol is among the best managed theatres on Broadway. Attention, courtesy and atmosphere proper theatre all of the time any time, and always with some one of the main house staff about the front of the theatre.

If you don't think the latter a theatre operation matter, look for it in some of the others or in theatres out of town. Try to find any of the managerial staff in front, where someone always belongs.

In a trip made south last winter and seven visits made to five chain theatres within a week, only in one was a manager or asst. mgr. seen in front of the house, either entering or when exiting. The home offices would have died probably if

they had known of this inattention that leaves the front to the charge of ticket takers or ushers.

It was so noticeable the dame known as excess who was along finally asked:

"Don't you ever see a manager around these houses?"

And for a squarer she was told: "Listen, dumb, the manager is so busy making up reports for New York he only leaves his office when going home."

Of course, the execs doesn't know about asst. mgrs. *Sime.*

Paramount, Seattle

(Russian Art Unit)

Seattle, May 27.

This week's stage show at Seattle Paramount (Fox) makes itself felt at the boxoffice. Too often the stage fare at picture and vaude houses is taken as a matter of course, giving fair enough entertainment, but not offering anything to talk about.

"Russian Art" unit is in the best of Fanchon & Marco spirit, produced by Larry Ceballos. Atop the reg show is the special "personal" by Stepin Fetchit. He does 12 minutes.

The unit has been speeded up from an original 54 minutes to 36. The entire stage performance is so good that length is no cause to kick.

The unit is colorful. It has voices, dancers, acrobats and repartee. All but six are Russian, some hardly able to speak English. But they can dance in any language. Bill Telaak is m.c. and does the job well; violins and dances at same time; keeps things going at speedy clip all the way. Bud Hanly, coming out of the audience, does a comic dialog turn with Telaak that clicks.

Olga and Mishka are a great Russian dance pair, especially the girl, who dances and then some more. The Wallers Duo stands out. This boy and girl are the epitome of balance and nimbleness. Dressed as little green frogs, they outdo the amphibian for twists, turns and even a few leaps.

Balalaika orchestra is a novelty that never misses. On the air this musical skit goes over fine, proven Tuesday night at the regular theatre broadcast.

Variety and talent all the way holds interest, away from monotony. This unit is different. There is flash, too. Bright spots are the flame knife dance; the chorus of 20 singing the "Volga Boatman" and with real melody and voices; the superb dancing of Olga (she's a great gal), and the Wallers, who can't be beaten in their line. The replica of Russian machine age and German beer hall is a laugh wow. Men's faces appear fitted into paintings of characteristic German beer hall folk, and even the dog has a live face back of it that yelps. Fetchit is in the picture, "Prodigal," and also in person, doing his drawl act for big returns.

News shots include capture of Crowley, German girls showing lingerie in bed, hoss race, and another bit or two. Karl Horn is band leader, modern operatic numbers opening with Betty Shilton at the organ. Real music, minus the foolery, rules. *Trepp.*

CARTHAY CIRCLE, L.A.

Los Angeles, May 25.

Five dollar openings at this house are getting to be "just another picture," so far as celeb attendance is concerned. Fewer high hats at the start off of Fox's "Daddy Longlegs" than usual, but the crowd of yokelry outside to "see the stars" was just as heavy as usual. Economy wave was seen in the saving of calcium. Only two searchlights, contrasting the several score generally used.

As in the case of "Seed," the last opus there, picture was unfolded without an intermission break. Interval came after the screen short trimmings and the presentation by Georgie Stoll's band.

Fox Movietone clips opened, followed by one of the short animal freak series by Dr. Raymond L. Ditmars that got quite a hand. Same for Eddie Buzzell's nonsensical bedtime story.

Georgie Stoll's share of the program was more than adequate. Band, heavy on the brass, stuck wholly to jazz and popular stuff, which now seems to be the accepted order for this house that formerly went strong for higher art music.

Principal novelty feature was the familiar dial twisting thing, getting a recipe for cake making and setting up exercises. Stoll's troupe went further and burlesqued all of the usual features of the radio, finaling with a fight announcement. Two of the boys on the platform did the trick scrapping behind a screen in shadows.

Music dish opened with a medley of Cuban music, dubbed "Havana Rythms." "I've Got Five Dollars" was another novelty number with Gogo De Lys and Bud Overbeck satisfactorily supplying the vocal end.

Plenty of good comment heard for the feature, mostly because of its simplicity and cleanness. One exception was the piping of "nuts" by a four-year-old in the cast, which he repeated at the player introductions on the stage.

5TH AVE. PLAYHOUSE

Under ordinary circumstances a two hour program of shorts would be tiresome entertainment, but at this house for three days beginning Saturday (30) it figures to be smart booking. More than that, it will probably be easy for someone to move the whole batch, as shown here, to any number of houses throughout America and make money in one or two day stands.

They're about fifteen clips, all either in Hungarian, or in English by Hungarian artists, or having to do with Hungary. That excuses the title "Hungarian Goulash," which is thrown around the program and which allows for selling it as a unit.

Fifth Avenue has been having trouble coaxing customers in with its policy of German and French versions. Stunts of this kind which bring out the foreign sections not generally reached by talkers, are probably smart and will help the house materially. It may not be art or entertainment to anyone else in the world, but to the Hungarians who don't get a chance to see many talkers in their own language, its like a letter from home. J. R. Whitney, new owner of the house, deserves a palm for the idea—if it's his own.

Only two short clips on the program that don't fit. They're a commercial short for the benefit of "American Magazine" and a John Hix "Strange As It May Seem" (a) item. With these two out, it becomes a perfect Hungarian symposium.

Starts off with a colorful Fox travelogue, "Historic Hungary." Evidently taken a long time ago, as a silent and synched since. Nice music helps. With a lecture replacing the music, it could stand on its own for booking anywhere.

"Hungarian Goulash," (Educational) a Paul Terry cartoon fitting follows. Weak, but helps out here for diversion purposes.

Endre Nagy, whose name means something in Hungary and among Hungarians, follows in a European-made monolog. Badly photographed. Nagy seemed to be frightened by the mike and camera, but he got a lot of laughs.

Elsa Ersi, Hungarian actress, who made good on this side, in a Metro clip singing three songs with Nat Ayres, is not too hot, largely because of singing in English. Also, that dress clinging to her several inches above the knees, is a tip as to when the short was made. But her name should help.

Several foreign-made clips follow, one of a soprano with adenoids and the other of a couple of kids doing a song and dance. Both mediocre.

Paul Lukas, in a Par. clip in Hungarian is a natural, getting a hand from his countrymen on appearance, but flopping pretty badly after that. It's a monolog with studio activities shown in the background. A sort of tour of the Par studios with Lukas explaining what's going on. Also he introduces Nancy Carroll, Buddy Rogers and Walter Huston, all of whom say a few words. Done a little more carefully, might have been okay, but falls short because technically bad, photography being terrible.

A long-mustachioed gent sings a native folk song beautifully and a pleasant looking young fellow gives a couple of funny imitations. Hard to tell whether they're good or not if not knowing who they're imitations of, but they seemed to be cleverly handled.

And drawing up finish, a restaurant skit with a lot of talking by two gents. Must have been very funny. The house roared.

Then one of Jas. J. FitzPatrick Music Master shorts on Franz Liszt, a Hungarian composer, rounds out everything beautifully.

PARAMOUNT, L. A.

Los Angeles, May 28.

Torrid weather outside but all girl stage show not so hot. Tempo of the presentation fails to budge the thermometer inside the theatre.

Show is built around Juanita Connors and 12-piece girl band. Combo sticks to novelty numbers with plenty of hoke comedy by several members of the band. Comedy is flat and manages to dull the ability of the band, which is not bad. Brass section, usually weak in a femme organization, is okay here. Outfit get hot only once and then for only a few bars. More straight playing and less hoke would elevate this band above the ordinary.

Line girls on for two numbers, a tap routine at the opening which is fast and well staged and they also lend atmosphere to Margit Hegedus' violin solo, a gypsy number. This is a repeat for Miss Hegedus, a class violinist and a great saleswoman of intricate numbers. Stopped the show and encored with a lullaby played in harmonics.

Babe Morris took care of the solo tapping with a military number. Sweet youngster with a load of s. a. and aces on the tapping.

Finale, a parade effect with the line girls, the stage band and house orchestra all on the stage walking towards the footlights, was gummed plenty when the scrim fouled and the flyman spent the entire time of the number lowering it and taking it away while June Purcell tried to sing "Dream of the Big Parade."

Orchestra, with Oscar Baum conducting, played "Springtime Impressions," medley of "Spring" numbers with the line girls in a ballet number on the stage as the prolog. Well received.

"Lawyer's Secret" (Par) the main attraction with Par news and Fleisher cartoon filling in. Business off at first show Thursday night. *Call.*

STANLEY

Pittsburgh, May 30.

Pretty weak show all around, both on stage and screen. Winnie Lightner's "Gold Dust Gertie" (WB) furnishes some boring slapstick, and that's all, while presentation has enough to click better than it does, but there's something wrong somewhere. Way it's run off here, just another unit and not such a hot one either.

Chorus opening followed by Dick Powell and band giving a comic imitation of Horace Heidt's crew, which played here a week ago. It's a good idea, well done and got the expected laughs.

Tommy Wonder next, first in a cakewalk and then doing that rag doll number he has been doing for several years now. Latter bit a little off color, with Wonder giving it those suggestive hootch twists. Tommy's no longer a tot, he's growing up and that sort of stuff isn't cute any more. The rag doll dance is good enough in itself to get along without the blue insertions.

Seven Trojans, acrobatic Arabs, followed. Working like whirlwinds, they get their tumbling across in great shape. Dub Taylor, the toothless southern kid who used to be with the Larry Rich act, is a single now, doing a xylophone solo and one on the harmonica, both of them just fair, but getting over because of that cute southern drawl. Anna Chang's entrance built up by Foster girls, Chinese gal singing a couple of straight torch tunes, gagging a bit with Powell and off without showing much.

Charlie Hill still around with his old stuff at the baby piano, showing the customers where the tunes come from, and introducing a gal near the close for a couple of laughs. Foster line has a neat military number, done well, leading into an acrobatic routine on the stairs by Bernice and Emily, a couple of cute kids long on looks as well as talent, who can twist themselves up without losing any of the well-known s. a.

Biz first show Decoration day was off. *Cohen.*

ORIENTAL, CHICAGO

Chicago, May 29.

Screen names as potential b. o. draws has hit the Oriental hard. This week it's Charles ("Buddy") Rogers. Last week Jean Harlow and next week James Hall. Holding down cost on the regular units and spilling it all on one big name may work out b. o. results here.

Special attractions and picture celebs are not new around the B & K houses. They've rallied with 'em before but usually running out of names. It's okay to give 'em a Buddy Roger one week, a Jean Harlow the next, but what after that? And in the meantime those regular weekly stage shows playing 52 weeks a year, mostly without support of name attractions, are being pared to the bone. If stage shows mean nothing then why have them? And if they do why not do them right?

If the present style of stage presentations is not getting attention then the style might be changed rather than let it die a natural death.

Perhaps some thought might be given to the m. c. thing originally fostered and developed by B & K here. At one time the personality band leader rode high and mighty to the fanfare of star struck flaps.

Buddy Rogers should draw some extra shekels into the Oriental this week, although not expected to hang up any records. Incidentally when Rogers played the Chicago a couple of years ago, the back stage entrance had to be patroled to keep the femmes away. No such demonstration this time.

And since last around, Rogers, whether by inclination or suggestion, has developed a yen for vocalizing he would do well to forget. Some smart patter winding up with his band specialty would be enough. Rogers tuned in on a variety of instruments to "Twelfth Street Rag" which made it a pip curtain faller.

Rest of the show produced by Paul Oscard, lends an entertaining hand and should, if corrected in spots by now, be an all around fast moving unit. Only two acts in the layout flanked by Lambert's lineup of choristers. Popularity of novelty acts seems to be on the upgrade here considering the Les Ghezzis went over to solid applause and a curtain speech. This discounts what objections there may exist to dumb acts.

Sylvia and Clemence, two pee wee sized girls who can sing and dance, made their initial bow and registered favorably. Faulty spotting had the girls using three consecutive numbers, which should have been split up to better advantage. Girls do an off-rhythm routine to "Poet and Peasant" making it something different.

Al Kvale does the m. c. honors and well. Kvale has perfected his style so as not to appear ubiquitous. He works with Rogers in becoming fashion.

Organ specialty is out this week with a patriotic overture in its place, which J. Walter Davidson conducts. Usual panorama of war songs exiting to the flag for a sure fire reception, proving that George M. Cohan was right.

Newsreels and trailers support the feature, "Up Pops the Devil" (Par). Friday noon biz little better than normal. *Span.*

Par Centers Production

(Continued from page 7)

lead roles and George Abbott directing. For "Women Uncertain," Claudette Colbert is the star. It is not positive Monta Bell, set to direct it, will have the assignment.

A wire to "Variety" yesterday from its Hollywood office stated confirmation there is accepted of the intended Long Island shut down through an expected influx to the coast of Paramounters from Long Island. Among those named as expected to go west are Harold Winston and George Cukor, directors.

Under One Roof

In the proposed changes Par's feature production, both domestic and foreign, will likely be concentrated under one roof.

The Long Island studio will be utilized only for shorts production and newsreel development after the shutdown. This may occur within a month, when the present feature production going on in the eastern plant is completed. A Nancy Carroll is in work now on Long Island. Manny Cohen will likely be in charge of the shorts, although that's not definite yet, either.

Action Within

The Paramount move on realignment is taken coldly and without any undue interest downtown. In the company the general sentiment is with the reorganization plans. It is figured all the way around that realignment from within is better than reorganization from without.

One of the really banker independent companies in the industry, Par has every intention to continue as such. With salary and cost cuts effected and realignment made with future budgets, such as for foreign production and Long Island curtailed by the changes, Par will have effected a big enough economy all the way around to assure more than a reasonable expectation of ready income to cover certain financial obligations made in certain deals.

Official Line-Up Sticks

The corporate picture of the company is in no way affected as the present official line-up continues, nor is there any immediate change in that line-up due or expected.

Past experiences seem to explain that the present Par cut will stick only as conditions warrant and that under the policy of the past the situations will be shifted to its former plane when the temporary present demands have been satisfied.

Par's Joinville studio represents a total investment for Par of around $10,000,000. It may go idle unless some production remains. If the French plant is to be shut it means that Par will realign its present $4,000,000 budget scheduled for foreign feature costs. That takes in the London end.

Par had intended to make around 40 foreign talkers abroad for native consumption, principally in England, France, Germany, Spanish speaking countries and Italy. Moving this work to Hollywood looks like this number may be cut to meet economic conditions of production costs.

70 As Announced

Despite Par may close the Long Island studios, however, there will be no curtailment of domestic production. If anything, it is Par's intention to increase along lines that will be conducive with the facilities of the company on the coast.

Paramount is committed to a program of 70 features in domestic making with the usual reservation, customary in the industry, that facilities may not permit or conditions rule against making the complete program as expected.

It is usual with all company programs to leave around 5% of their program unfulfilled, owing to conditions.

$800,000 Talker

The Edmund Goulding-directed "Scarlet Hours," just finished by Goulding before the director lately left for Paris on vacation, is said to have been one of the reasons why Par decided to stop eastern talker production. Goulding is reported so concerned over the picture he phoned to the Long Island studio from Paris late last week inquiring about its condition. Reports say there is some work yet to be done on the talker, which stands Par a production cost of around $800,000. It is the most expensively made picture ever turned out by Par in the east.

Now finishing at Astoria is "Personal Maid," with Nancy Carroll. It has been delayed in work a couple of times by Miss Carroll's illness or temperament. To follow was to have been "My Sin," with Tallulah Bankhead and Fredric March. "Sin" likely will be coast-made at Par's Hollywood studio, also "China," the follow up for Miss Bankhead.

Claudette Colbert in "Uncertain Women" had been set for making at Astoria, but also may be shifted to the coast. It is unlikely that Monta Bell, named to direct Miss Colbert in the east, will do so in the west. Assignment of George Abbott stands to direct "My Sin."

At the Studio

Around the studio people are reported preparing for the shutdown and, for some, a return westward. This, it is added, may come with the completion of two pictures now in work.

Meanwhile, an extra sound stage is being constructed which will not be needed, and the Publix production forces, now occupying the three-story studio annex building will move between June 15 and July 1 to the newly built six-story structure at 43d street and 10th avenue. In future this new building will serve as a warehouse as well as headquarters for I. M. Halperin, Publix production chief; unit producers, Publix art and scenic departments, Publix music library and as rehearsal space.

At present Long Island has been turning out an average of three shorts weekly. Due to the use of Broadway stage personalities for many of these, including shorts to be made with Jack Benny, Billy House, Tom Howard, Lulu McConnell and Smith and Dale, among others, who can't go coastward, it is claimed necessary to keep the Astoria plant open for production of briefs.

With fewer features cast, it might be possible to step up the quota of shorts every week for completion of entire schedule of 32 two-reelers and 52 one-reelers for '31-'32.

Keeping Busy

It is explained on the inside that with Par finding it necessary to shoulder overhead of Astoria film factory for these shorts, it will probably keep on making a few features until they are finished.

According to Lasky, the full program of 70 announced pictures will stand as basis for production for '31-'32. "We are aiming at that figure," said Lasky, "without considering either a decrease or an increase at this time."

Ernst Lubitsch's return to the coast to direct "Man I Killed," to be followed out west by his direction of the next for Maurice Chevalier, with that meaning this star's return also, are the only persons so far scheduled to leave the L. I. plant, says Lasky. Whatever other changes will be made to cut down personnel at Astoria are yet to be determined, the Par production head explained.

As against denial of a complete shutdown on Long Island, it is claimed within Par that the west coast plant is in a position to turn out the entire program, if necessary. Since the Long Island plant has been running there have been times when only one or two were in work at the western studio.

$4,000,000

The Long Island studio represents a reported $4,000,000 investment. It was first opened in August, 1920, closed for a time in 1921, and then reopened, making silents through to 1926. It stayed closed until the spring of 1929, when it was reopened as a talker plant, with "Hole in the Wall" first sound item turned out.

Variety Bills

NEXT WEEK (JUNE 6)
THIS WEEK (MAY 30)

Numerals in connection with bills below ind.cate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (6)
George Jessel
Yorke & King
Al Trahan
Frances Williams
Wilton & Weber
(Three to fill)
(30)
Doris Girton Co
Frank Gaby
Condos Bros
Frances Williams
Ledova
George Jessel
Jack Benny
Chester
1st half (6-9)
5 Hot Shots
Frank Libuse Co
Dack Shing Tr
2d half (3-5)
The Kitchens
M & M Oliver
B'nnett & Rich'rds
Fred Harper Co
Franklyn D'Amore
Peter Higgins
Chesleigh & Gibbs
Guiran & Marg'rite
Royal
1st half (6-9)
Joe Mendi
Four Co-Eds
Townes & King
Eddie Hanley Co
Powers & Wallace
Ward & Van

JACK PARTINGTON Smartly Styled
JACK POWELL
the
"RAJAH OF RHYTHM"
Still
Care LEDDY & SMITH

Walter Walters
Pillard & Hilliard
Calif Collegians
2d half (10-12)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
2d half (3-5)
Everst's Monkeys
Maidie & Ray
Margaret Schilling
Bob Hope
Coliseum
1st half (6-9)
Naro Lockford
Joe Laurie Jr
(Two to fill)
2d half (10-12)
Judson Cole
Ray Hughes & P'm
Harry Carroll's Rv
(One to fill)
2d half (3-5)
Monroe Bros
J & J McKenna
Petite Rev
Gus Van
86th St.
1st half (6-9)
Melino & Davis
Henry Santrey
(Two to fill)
2d half (10-12)
Ward & Van
Newberry & M'lb'k
(Two to fill)
2d half (3-5)
Young Kam Tr
Nell Kelly
Fred Ardath Co
Joe Laurie Jr
Fordham
1st half (6-9)
Don Zelaya
Harry Carrols' Rev
(Two to fill)
2d half (10-12)
Sally Rand
Will Aubrey
Henry Bergman Co
(One to fill)
2d half (3-5)
Liazeed Arabs
Walter Walters
Violet Carlson
Roy & Romeo Rev
Franklin
1st half (6-9)
Russell & Marconi
Roy Rogers
Morton & Parks
Mae Usher
Liazeed Arabs
2d half (10-12)
Nathano Bros
3 Ryans
Goss & Barrows
Lew Hearn Co
Al Norman
Roy & Romero Co
2d half (10-12)
Victoria & Lorenz
Barney Anderson
Manny King Co
Mayhew & Taylor
Franklin D'Amore
2d half (3-5)
Jackson Faye & C
Harry F'st'r Welch
Mary Lawlor Co
Ross & Bennett
Crockett's M't'rs
BROOKLYN
Albee (6)
Jim Jam Girls
Peggy Joyce
Sammy Cohen
Rimacs
(One to fill)
(30)
Ruiz & Bonita
Caligary Bros
Wilton & Weber
Keller Sis & Lynch
Herb Williams
Flushing
1st half (6-9)
Sally Rand
Harry F'st'r Welch
Ray Hughes & P'm
Blossom Seeley
2d half (10-12)
Gold & Ray
(Others to fill)
2d half (3-5)
Lohse & Sterling
Johnny Hyman
Naro Lockford
Kenmore
1st half (6-9)
Southern Gaieties
George Beatty
Henry Bergman
(One to fill)
2d half (10-18)
Liazeed Arabs
Dave Vine
Seeley & Fields
(One to fill)
2d half (3-5)
Melroy McNice & R
3 Jolly Tars
Williams & Delan'y
Henry Santrey
Madison
1st half (6-9)
The Duponts
Morton & Chandl'r
Arnaut Bros
Frank Richardson
2d half (10-12)
5 Hot Shots
Walter Walters
Pillard & Hilliard
Calif Collegians
2d half (3-8)
Magic Fountain Rv
Flo Lewis
Upton & Coots
Freda & Palace

PALL MALL
Is a Pretty Hard Act to
FOLLOW FOR 40 WEEKS
Sez
EDDIE STANLEY
P. S.—But so far, so good

2d half (3-5)
Navaree Bros & P
Arkin & Dean
Nat Busby Co
Joe Howard
Cy Wills
Christensons
Hippodrome (6)
Davids & Glass
Jean Boydell
Tracey & Hay
Geo McLellan
Colleano Fam
Radelli
Brems F & M Bros
Crystal 3
(30)
Victoria & Lorenz
W'rthy & Th'mps'n
Will Aubrey
A & S Lamont
Reynolds & White
Dodge 2
Howard Fine & H
Harry Kahne
Jefferson
1st half (6-9)
Joe & Ida St Onge
Mae Joyce
Lew Hearn Co
Ross & Edwards
Bacon & C Bros
Jerome Mann
Harris & Frankie
Harris' Varieties
2d half (10-12)
Munroe & Grant
Ray & Sax
Ryan & Noblett
Powers & Wallace
Geo Beatty
Keller Sis & Lynch
AKRON, O.
Palace (6)
Don Valerio
Jack North
Ann Codee
Gene & Glenn
(30)
Lewis & Altee
Crowell & Allan
Ben Blue
Kingdom for Sale
ALBANY, N. Y.
Keith's
1st half (6-9)
Gilbert Bros
Will Aubrey
Ray & Romero Co
Frank Libuse Co
2d half (10-12)
Madeline Patrice
Yorke & Marks
Geo Libby Co
2d half (3-5)
Ressano
Cole Bros
Powers & Wallace
Sammy Cohen
ATLANTA, GA.
Keith's (6)
Bradford C & V A
Ashley Paige
Clifford & Marion
Melody Parade
(30)
Falls Reading & B
M Montgomery
Wilton Sis
Al K Hall
BIRM'GH'M, ALA.
Keith's (6)
Falls Reading & B
M Montgomery
Wilton Sis
Al K Hall Co
BOSTON, MASS.
Keith's (6)
Christensen Bros
Cook Sis
Dick Henderson
Groody & Fleeson
Wm & Joe Mandell
(30)
McCormick S & L
Yorke & Johnson
Burns & Kaye
Peggy H Joyce
Billy Glason
BUFFALO, N. Y.
Hippodrome (6)
Juggling Jewels
Gus & Will
Joe Besser Co
Britt Wood
(One to fill)
(30)
Zita & Anis
Lytell Fant
Wm Gaxton Co
Corinne Tilton
Kitaro Japs
C'D'R R'PIDS, IA.
Keith's
1st half (6-9)
Luster Bris
Jack Flynn Co
Ilsa Marvenga
2d half (10-12)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
2d half (3-5)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
CHICAGO, ILL.
Palace (6)
Jack Randall Co
Chas Carrer
Ails Dahl
Lupe Valez
Joe Marks
(30)
Don Valerio
Morgan & Stone
Buster West
Belle Bennett Co
Herman Timberg
CINCINNATI, O.
Keith's (6)
Rarry Delmar's Rv
Faber & Wales
Salt & Peanuts
(30)
Jack Randall Co
Chas Carrer
Ails & Dahl
Lupe Valez
Joe Marks
CLEVELAND, O.
Palace (6)
Kluting's Ent'rs
Morgan & Stone
Buster West Co
Belle Bennett Co
Herman Timberg
(30)
Sandy Lang Co
L'S ANG'L'S, CAL.
Keith's (6)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
(30)
James Evans Co
Donovan Girls
Weaver Bros & E
Home Folks
LOUISVILLE, KY.
Keith's (6)
Earl Jack & Betty
Tommy Evans Co
Bobby May
Foy Foy Foy
Roye & Maye Rev
Rosetta Duncan
(30)
Samaroff & Sonia
O'Neal & Manners
J & K Spangler
Gracie Barrie
T & R Romaine
Bob Murphy
MADISON, WIS.
Orpheum
1st half (6-9)
Bert Nagle Co
Roy LaRocca
Ch'mb'rlin & Hines
2d half (10-12)
Al Abbott
The Berkoffs
2d half (3-5)
Chevalier Bros
Earl Dewey Co
Jim McWilliams
MILW'KEE, WIS.
Keith's (6)
Elder & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(30)
Zelda Bros
O'Brien & Hewett
Burns & Allen
Frank Conville
Carrying On
MIN'P'LIS, MINN.
Keith's (6)
Zelda Bros
Frank Conville
Dancing On
Burns & Allen
(30)
Chaney & Fox
Paul Mall
Eddie Stanley
Ygst'rs of Y'st'rd'y
NEWARK, N. J.
Keith's (6)
Nate Busby
Ruiz & Bonita
Seed & Austin
Peter Higgins
(One to fill)
(30)
France & La Peil
Al Norman
Teck Murdock Co
Maker & Redford
Colleano Fam

SULLY and THOMAS
HEADLINING Fanchon & Marco's
"VARIETIES" IDEA

Gold & Raye
Leatrice Joy
Smith & Dale
Bob Robinson
105th (6)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
(30)
Lee 2
Jack North
Annie Judy & Zeke
Ann Codee
DAVENPORT, IA.
Keith's
1st half (6-9)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
2d half (10-12)
Jack Flynn Co
Luster Bros
Ilsa Marvenga
2d half (3-5)
Saul Freed 4
B & E Newell
Bob Albright Co
DES MOINES, IA.
Keith's
1st half (6-9)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
2d half (10-12)
Large & Morgner
Mary Haynes
Wallace Sis
2d half (3-5)
Luster Bros
Jack Flynn Co
Ilsa Marvenga
HOUSTON, TEX.
Keith's (6)
Kikutas
Millard & Marlin
Gallo & Paultisen
Joe Browning
(30)
Olympia's Winners
Murray & Allen
J & K Lee
Mr Wu
IND'POLIS, IND.
Lyric (6)
Samaroff & Sonia
O'Neal & Manners
Gracie Barrie
J & K Spangler
Bob Murphy Co
(30)
Aussie & Czeck
Mack & Stanton
Tommy Evans Co
Faber & Wales
Harry Langdon Co
Earl Jack & Betty
KANS. CTY, MO.
Keith's (6)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(30)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
Z Robbins
LINCOLN, NEB.
Stuart (6)
Bob Albright Co
Saul Freed 4
(30)
George Libby Co
Carleton & Ballew
N. ORLEANS, LA.
Keith's (6)
Olympia's Winners
Murray & Allen
J & K Lee
Mr Wu
(30)
Bradford C & V A
Ashley Paige
Clifford & Marion
Melody Parade
OAKL'ND, CALIF.
Keith's (6)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
(30)
Paul Kirkland
J & H Kennedy
Joe Termini
Al B White
2 Zaros
McCormick & Wal
3 Phamtons
OMAHA, NEB.
Keith's (6)
The Tanzolas
Foster Fag'n & C'x
Edgar Bergen
Ken Murray Co
(30)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
PATERSON, N. J.
Keith's
1st half (6-9)
LePaul
Franklin D'Amore
Keller Sis & Lynch
J & J McKenna
Parisitta
2d half (10-12)
Gilbert Bros
Moore Stoner & K
Eight Sons of Eli
Hal Sherman
Dodge 2
2d half (3-5)
Monohan & Co-Eds
Roy Rogers
Senna & Dean
Broadus Erle
Seed & Austin
PORTLAND, ORE.
Keith's (6)
Betty Jane Cooper
Medley & Dupree
Cardini
Chas Foy Co
(30)
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney
R'CH'STER, N. Y.
Keith's (6)
George Tapps' Rev
John Steel
Harlemania
Stuart & Lash
Afterpiece
(30)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
ROCKFORD, ILL.
Keith's
1st half (6-9)
Chevalier Bros
Earl Dewey Co
Jim McWilliams
2d half (10-12)
Bert Nagle Co
Roxy LaRocca
Ch'mb'rlin & Hines
2d half (3-5)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
SALT LAKE, UT'H
Keith's (6)
Homer Romaine
Major Sharp & M
Joe May & Dottie
Dave Apollon
(30)
The Tanzolas
Foster Fag'n & C'x
Edgar Bergen
Ken Murray Co
S'N F'RISCO, CAL.
Golden Gate (6)
DeToregos
Sidney Page
Aunt Jemima
Hickman Bros
(30)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
SEATTLE, WASH.
New Orpheum (6)
Robbins 3
Nash & Fately
Olsen & Johnson
(30)
Marion Wilkins Co
Walter Dare Wahl
Gierdorf Sis
Trixie Friganza
SIOUX CITY, IA.
Keith's
1st half (6-9)
Large & Morgner
Mary Haynes
Wallace Sis
Harlemania
Stuart & Lash
Afterpiece
TACOMA, WASH.
Keith's (6)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(30)
Betty Jane Cooper
Medley & Dupree
Cardini
Chas Foy Co
TOLEDO, O.
Rivoli (6)
Lewis & Altea
Crowell & Allen
Ben Blue
Kingdom for Sale
(30)
Elder & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
TORONTO, CAN.
Imperial (6)
Zita & Anis
Lytell & Fant
Wm Gaxton Co
Corinne Tilton
Kitaro Japs
(30)
Perry 2 & Tarls
Powers & Jarrett
Adelaide Hall
McLellan & Sarah
4 Kadex
VANCOUVER, B.C.
Keith's (6)
Wilson Kepple & B
El Cleve
Wm Edmunds Co
Rae Samuels
(30)
Robbins 3

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

ST. LOUIS, MO.
Keith's (6)
Gordon's Dogs
Berkes & Wallace
Blanche Sweet
A Robbins
Ardine & Tyrell
(30)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
Rosetta Duncan
ST. PAUL, MINN.
Keith's (6)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
(30)
3 Feet of Rhythm
Furman S & L
Pepito
Puck & White
SYRACUSE, N. Y.
Keith's (6)
Joe Peanuts
Maidie & Ray
Violet Carlson
B Hope & Antics
(30)
George Tapps' Rev
John Steele
Nash & Fately
Olson & Johnson
YONKERS, N. Y.
Keith's
1st half (6-9)
Raymond Wilbert
Mills Shea & Howe
Joe Howard
Jed Dooley Co
Andre DeVal
2d half (10-12)
Harry F'st'r Welch
Mary Lawlor Co
J & J McKenna
Hollanders
2d half (3-5)
Joe Mendi
Mae Joyce
Lew Hearn Co
Melino & Davis
Bacon & C Bros
YOUNGSTOWN, O.
Keith's (6)
Aussie & Czech
Ford Marshall & J
Harry Langdon Co
Annie Judy & Zeke
Bob Robison
(30)
Juggling Jewels
Gus & Will
Joe Besser Co
Ruth Roland
Britt Wood

Loew

NEW YORK, N. Y.
Boulevard
1st half (6-9)
Ford & Little F'ds
H & Dan Downing
Great Huber Co
(Two to fill)
2nd half (10-12)
Lady Alice's Pets
F Pisano Co
Burt & Lehman
Southern Gaities
(One to fill)
National
1st half (6-9)
Lou Kay Co
C Ayres Co
(Three to fill)
2nd half (10-12)
Murray & Moss
Geo Niblo Co
Krugel & Robles
Varieties
(One to fill)
Orpheum
1st half (6-9)
Ford & Price
Bob Fisher
Burns-Rogers & K'
La Marr & Boice
Cookie Bowers
C Ayers Co
Metropolitan (6)
S'nshine Sammy Co
Harry J Conley Co
Harry Rose
Braille & Pallo Rv
(One to fill)
Pitkin
1st half (6-9)
Agenos
Irving Edwards
Castleton-Mack & O
20th Century Rev
2nd half (10-12)
Ford & Little F'ds
Lang & Haley
Eddie Mayo Gang
(Two to fill)
Valencia (6)
Wesley Eddy
3 Sailors
Olive Sibley
(One to fill)
ASTORIA, L. I.
Triboro

Booking the Cream Talent
for Fanchon & Marco Ideas
William Perlberg Agency
Taft Bldg., Hollywood, Calif.
This Week Placed
CHAS. IRWIN
P. S.—Lou Kosioff still packing them in at Loew's State, L. A.

Loti Loder Co
Morris & C'bell Co
(One to fill)
2nd half (10-12)
Lionel M Ames Co
Hungarian I' Ball't
Castleton-Mack-O'n
Great Huber Co
(One to fill)
Paradise (6)
F Waring's Penn
State (6)
D Girton Co
Maddox & Mack
Signor Friscoe Bd
Glenn & Jenkins
Phyllis Rae 3
(One to fill)
BROOKLYN, N. Y.
Gates Ave.
1st half (6-9)
Van Cello & Mary
3 McCann Sis
3 Jolly Tars
W Seabury Girls
(One to fill)
2nd half (10-12)
Reed & Senna
C Francis Co
Joyner & Foster
Kitchen Pirates
(One to fill)
46th St.
1st half (6-9)
Fox & Van
Eddie Carr Co
Jim & N Kelly
Julian Hall Bd
(One to fill)
2nd half (10-12)
Bee Jung
1st half (6-9)
Bee Jung
Burns-Rogers & K'
Cookie Bowers
Lang & Haley
Magic Fountain
2nd half (10-12)
Bob Fisher
Morris & C'pbell Co
5 Harmaniacs
(Two to fill)
BALTIMORE, MD.
Loew's (6)
Hal Yates
Block & Sully
Bryant-Rain, Y'ng
Gordon-Reed & K'g
BAY RIDGE, L. I.
Loew's
1st half (6-9)
Frank Shields
G & Co'ley Worth
Anderson & Graves
Joyner & Foster
Kitchen Pirates
2nd half (10-12)
Lillian Watson
Les Gellis
Vercell Sis Co
(Two to fill)
BOSTON, MASS.
Loew's (6)
A & Gertie Falls
Lila Campos
Curley Burns Co
Seed & London
M'ers-Lubow, R Rv
BUFFALO, N. Y.
Loew's (6)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
CLEVELAND, O.
Granada (6)
3 Gobs
B Minnevitch Bd
COLUMBUS, OHIO
Loew's (6)
Marcellus Dancers
Caits Bros
Chris Charlton
Sol Gould Co
Kay-Hamlin & K'
JERSEY CY., N. J.
Loew's (6)
Teddy Joyce
Belett & Lambe
MONTREAL, CAN.
Loew's (6)
L'ch LaQuinlan 3
Jos Pope Jones Co
Harris & Bisland
Jim McDonald Co
Carter Bros Co
NEWARK, N. J.
Loew's (6)
R Olsen & Girls
Allan Rogers
Pansy
Crane & Earle
Purple Cast
PAL'S'D' PK., N. J.
Loew's (6)
Young La Dell 3
Kurtz & Kurtz
Ed Gordon
Flying Russels
PITTSBURGH, PA.
Loew's (6)
Dolores-Eddy & D'
Mitchell & Durant
Louis Barrison
Silvia Nelson
ROCHESTER, N.Y.
Loew's (6)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Hite-Kenny & Cas'
SYRACUSE, N. Y.
Loew's (6)
Bert Frohman
Wilbur Hall
E & Dick Barstow
Bert Faye
Vivian Fay
WASH'GTON, D.C.
Loew's (6)
Aaronson's Comm
J C Flippen Co
Edna Sedgwick
YONKERS, N. Y.
Loew's
1st half (6-9)
Lady Alice's Pets
Lionel M Ames Co
Flapper Freshies
Les Gellis
(One to fill)
2nd half (10-12)
Ford & Price
Dorothy Wahl Co
Anderson & Graves
Fields & Georgia
Casa-Leon Co

Picture Theatres

NEW YORK CITY
Capitol (29)
Fred Waring Bd
Kate Smith
"Daybreak"
Paramount (5)
Gilda Gray U
(29)
"Venetian S'rn'd'rs'
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Roxy (29)
"Temptations"
Rose Walker
Karazabyss
Patricia Bowman
Roxy Ballet
"Women of All N'"
CHICAGO, ILL.
Chicago (5)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburn's Co
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
(29)
"Westward Ho"
Riley's Son Geo
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
Oriental (5)
James Hall
Jack Powell
Lambert Ballet
"Just a Gigolo"
Paradise (5)
'Trip to Tune T'n'
Mark Fisher Bd
Whitey & Ed Ford
Zella Sorell & Val
5 Nephews
Lambert Ballet
Tivoli (5)
"Noveltrix"
F Masters Bd
O'Dunn & Day
Les Klicks
LaSalle & Mack
Abbott Ballet
Uptown (5)
Al Kvale Bd
Lambertl
Les Ghezzis
Sylvia & Clemence
Lambert Ballet
"Indiscreet"
BROOKLYN, N. Y.
Paramount (5)
'On Ze Boulevard'
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
(29)
"Radio" U
Morton Downey
Sis of the Skillet
Irene Beasley
Rubinoff
4 Bon Bons
BOSTON, MASS.
Metropolitan (5)
"Monkey Shines"
F Adaire Co
La Belle Pola
Lillian Dawson
Noreen & James
Kaufman Co
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(29)
"Vagabond Trails"
DETROIT, MICH.
Fisher (29)
"Goin' to Town"
Jean Harlow
Ted Cook
Herschel Henlere
Rogers & Wynn
Dick Tyle Co
Fox (29)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Coy
Ward & Pinkie
Lea & Stuart
Steve Moroni
'Women of All N'
Michigan (5)
"Horace Heidt" U
(29)
'Down Came McG'
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
IND'N'P'LIS, IND.
Indiana (5)
"Down Came McG"
Willie West & McG
Wilton Crawley
Sugar Marce'lle
Phil Arnold
(29)
"Benny Davis" U
J'RS'Y CITY, N. J.
Stanley (5)
'Venetian S'rn'ders'
Bayes & Speck
Bobby Gilbert
Henri Therian
5 Yellow Jackets
Zita Rossi
Markert Co
(29)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White
MIN'P'LIS, MINN.
Minnesota (6)
"Westward Ho"
Lone Star Rangers
Queen Queen & Q'n
Carl Emmy
Lucile Peterson
Russel Markert Co
NEW HAVEN, CT.
Paramount (5)
"Orange Follies"
Sam Hearn
Kelo Bros
The Brighton Bros
Wheeler 2
Evans & Bines Tr
(29)
"Monkey Shines"
F Adaire Co
La Belle Pola
Lillian Dawson
Noreen & James
Kaufman Co
OMAHA, NEB.
Paramount (5)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Eddie Leonard, Bobby Clark

(29)
'On Ze Boulevard'
Eddie Bruce
Maxine Lewis
Radio 3
Sammy Eddy & T
Bines Tr
BUFFALO, N. Y.
Buffalo (29)
'Wing'g W'y H'me'
Harry Webb
Sylvia Froos
Milton Douglas
"Indiscreet"
Hippodrome (29)
William Gaxton
Corinne Tilton
"Party Husband"
Shea's (5)
"Parlor Sports"
Lulu McConnell
Charles David
Fields Smith & F
Raymond Baird
Berke Co
(29)
'Wing'g W'y H'me'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
2 Allison Sis
Mary Read Co
CLEVELAND, O.
State (29)
'Let's Go C'll'giate'
Nina Olivette
Deszo Retter
6 Galenos
Chester Fredericks
'Up Pops the D'vil'
DES MOINES, IA.
Paramount (5)
"Cupid's Carnival"
Charlie Hill Co
Dorothy South
(29)
"Cupid's Carnival"
Charlie Hill Co
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
PHILADEL'A, PA.
Earle (29)
Henry Bergman
Bob Hall
Hal Sherman
Southern Gaieties
Leon Navarra
Balanow 5
3 Steppers
Powell Tr
"6 Cylinder Love"
Mastbaum (5)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White
Ed Lowry
(29)
"Contrasts"
Shaw & Lee
Ray, Ellis & LaRue
Goss & Barrows
Sanford Martin Tr
PITTSBURGH, PA.
Penn (29)
Sol Gould
Chris Carleton
"Secret Six"
Stanley (5)
"Winging Way H"
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allison Sis
Mary Read Co
(29)
"Cupid's Carnival"
Charlie Hill Co
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
ST. LOUIS, MO.
Paramount (5)
Benny Davis Co
(29)
"Oh Lester"
Lester Allen
Teddy Joyce
Waybirns Co
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
TOLEDO, OHIO
Paramount (5)
"Cupid's Carnival"
Charlie Hill Co
Tommy Wonder
Anna Cgang
Bernice & Emily
(29)
"H Heidt" U
TORONTO, CAN.
Imperial (5)
"Sweethearts"
Red Donahue Co
Stadler & Rose
Jimmy Ray
Sidney Mann
Evans Bines Tr
(29)
"Duke Ellington"

Fanchon & Marco

NEW YORK, N. Y.
Academy
1st half (4-7)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties
Audubon
2nd half (8-10)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
N'G'RA F'LS, N.Y.
Strand (4)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
OAKLAND, CAL.
Oakland (4)
"N S East West"
Jack Waldron &

"OLE"
NEVER FAIL
WILBUR HALL
A Study in Show Stoppin'
Dir. LEDDY & SMITH

ATLANTA, GA.
Fox (4)
"Topical Tunes" I
Ted & Al Waldman
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Ens
BRIDGEPORT, CT.
Fox-Poli (4)
"African" I
Ed & Morton Beck
Prosper & Maret
F Foster & Mabelle
Foster's A'z'ng A's
3 Brown Buddies
Cherie & Tomasita
Sunkist Ens
BROOKLYN, N. Y.
Fox (4)
"Top o' World"
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Ens
DETROIT, MICH.
Fox (4)
"Pep" I
H'wood Collegians
Dorothy Crooker
Jones & Wilson
Blossom Sis
Rector & Doreen
FRESNO, CAL.
Wilson
1st half (4-6)
'Tomorrow's Stars'
Bernie, Veronica
and Walker
Mary Miles
Wanda Allen
Anderson & Allen
Zelma
Fern Dale
Buddy & Gretel
Harry Stockwell
Chiyo Kadamatzu
Helen Ireland
Dorothy Welch
Theol Nelson
HARTFORD, CT.
Capitol (4)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Co
George Ward
R'nolds & Stencel
Sunkist Ens
H'LYWOOD, CAL.
Pantages (4)
"Vacation Days"
Zelda Santley
3 Jacks & Queen
Wilmott & Peters
Kathleen Kay
HOUSTON, TEXAS
Loew's State (4)
"Espanola" I
J & H Griffith
Miss Harlett
Elvira Tanzi
Helen O'Shea
Glen Dale
PHIL'D'P'IA, PA.
Fox (4)
"Vaude' Echoes"
Bob' Uke Henshaw
The Allison Tr
4 O'Connors
Ed & J Rooney
Doreen Rae
PORTLAND, ORE.
Paramount (4)
Great Raymond
Raynor Lehr Co
SAN DIEGO, CAL.
Fox (4)
"Circus Days"
Bee Starr
A Nelson's Elep'nts
Hooper & Gatchett
Lillian St Leon Co
The Saytons
SAN FR'SCO, CAL.
Warfield (4)
"Sketches"
Allen & Canfield
A Andre & Sanger
L'eriegs Edwards
Royal Gascoigne
Mildred Perlee
Frank Hopkinson
SAN JOSE, CAL.
California
2nd half (7-10)
'Tomorrow's Stars'
Bernie, V' & W'ker
Mary Miles
Wanda Allen
Anderson & Allen
Zelma
Fern Dale
Buddy & Gretel
Harry Stockwell
Chiyo Kadamatzu
Helen Ireland
Dorothy Welch
Theol Nelson
SEATTLE, WASH.
Paramount (4)
"Varieties"
Sully & Thomas
N Thomas 5
Flying Flemings
Baker, Dove & Al'n
SPR'GF'LD, MASS.
Fox-Poli (4)
"Moroccan" I
Hadji Ali
Gaylenne
Hassan's Blue'aks
James Gaylord
Sherry Louise
Gayl, Bert & Daro
Ferdna
Eva Nightingale
Sunkist Ens

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco
Dir.: WM. PERLBERG AGENCY

Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Ens
JOLIET, ILL.
Rialto (4)
"Olympic Games"
Paul Remos Co
Francia
Sunkist Ens
LOS A'G'L'S, CAL.
Loew's State (4)
"Dream House"
O'Donnell & Blair
Jones & Elliott
Ramon & Virginia
Joyce Murray
MILWAUK'E, WIS.
Wisconsin (4)
"Mickey Mouse"
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Ens
NEW HAVEN, CT.
Palace (4)
"Headliners" I
Mel Klee
Mangean's Int's
W Jennier & Bud'y
Wells, W'p & Stan'
Gay Sis
N. ORLEANS, LA.
Loew's State (4)
"Moonlight Rev's"
Weston & Lyons
Charles Brugge
ST. LOUIS, MO.
Fox (4)
"Society Circus"
Harris Twins
Max & Gang
Betty, Irene & 3'
Rose Marie Carter
Wooding's Half P's
Sunkist Ens
TACOMA, WASH.
Broadway
1st half (1-3)
Hol'wood Specialty
Benny Rubin
UTICA, N. Y.
Avon (4)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
Gaynor & Byron
WASH'GTON, D.C.
Fox (4)
"Icy Hot" I
Bloomberg's Alas'
The LeGros
Heras & Wallace
Helen McFarland
Sunkist Ens
WORC'TER, MASS.
Palace (4)
"Golden West" I
H & Bill Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
Albert'a Rasch D's

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Nothing on Level in the West; Even Cemeteries Are Sap Joints

Hollywood, June 1.

Despite the travel advertisements that urge one to come west for vacation the good old west has gone pansy. The fronter in railroad posters is as synthetic as gin.

Reno, Las Vegas and other spots are strictly custom built for the saps. Same goes for the ranches. Pasadena has about the only authentic west in this part of the country. It's in a museum where you go to the hoosegow if you touch. You have to stand on the outside and look at the stage coaches, bar, 10-gallon hats and outhouses.

Days of '49 and other gold rush celebrations get in your hair in any part of this country, but the celebrations are of ribboncounter variety.

Adonis Cow Hands

Dude ranches feature cow hands with Adonis forms and Oxford accents. There isn't an "ain't" in a million. Whole west is a five ring circus working a grind policy.

Try and find a ranch without a swimming pool, therapeutic equipment and a dietician. Sourdough and sowbelly is okay for the roughnecks, but filet mignon is on every dude ranch menu.

Every cow pony here is three gaited. Only at the rodeos will you see a bucker and he's not worked often.

Even the ghost towns are wagon fronts. If a town peters out for any reason, they pull down half a dozen stores, break a few windows and call it a former El Dorado. The suckers visit the town, buy postcards and shell out to the "old settlers."

They'll even fix up the local cemetery with fake headstones to make a "boot hill" out of it. Lots of respectable citizens who have been dead for years get a bad man's reputation on their markers.

Party Relief

Hollywood, June 1.

Local ice company has instituted an automatic vending device operating all night outside its plant. Dime and a nickle in the slot slides out a 25-pound cake of ice. For two bits a 50-pound block.

It's brightened up the surprise party situation.

Sloppy Joe's Shooting Starts New Inspector On Speak Inspection

Since the shooting in "Sloppy Joe's," 133 West 51st street, Inspector Tom Walsh has instructed his men to give plenty of attention to similar places that jam the side streets off Broaway.

The morning that Vannie Higgins received a knifing in the 70's, a patron in Sloppy Joe's was shot. Johnny Hodge, boss of the sleuths of West 47th street, began an investigation.

It was Inspector Walsh's first big job since in charge of the Third Inspection district. Soon things began to hum. He gave orders to his men and they were quickly carried out.

Following the shooting, Sloppy Joe's took a Volstead pinch. Then it received two summons for violating the cabaret law and conducting a cabaret without a license.

Frank Gage, 34, who testified he was president of Sloppy Joe, told Magistrate Gotlieb it was a duly organized and licensed club. He informed the court he refused to serve the sleuths and was then served with the summons. The place was jammed when the cops entered.

Elmer Rogers, attorney for Gage, stated the law was unconstitutional, as no provision had been made as to punishment. Phil Wagner, asst. dist. attorney, argued the law was clear, and gave the magistrate discretionary powers in the way of fine or imprisonment. The court asked for briefs.

JOE TOOKER'S WALL PAPER

Slipped $26,000 to N. C. Partos—Many Others Also

Joseph H. Tooker, president of the Tooker Lithograph Co., of 136 West 52d street, was one of the chief witnesses to appear before the Grand Jury Thursday against Nicholas C. Partos, former millionaire head of the Partos Realty Corp., and the Cornel Drug Co. As a result of Tooker's story and that of 50 others, the Grand Jury filed eight indictments charging Partos with grand larceny.

The complaints against Partos were based on the grounds that he had induced hundreds of people to invest in stock in his companies which are now in the hands of receivers. Tooker bought $10,000 worth of stock in the realty company and $16,000 in the drug company. He never received any return for his money.

It is claimed by the District Attorney that Partos induced hundreds of poor people to invest their money amounting to nearly a half million dollars.

NEW OFFICERS FOR FRIARS' ELECTION

A clean sweep, practically, of officers of the Friars is indicated by the ticket named by the nominating committee. The annual meeting and election will be held Friday (5) at the Monastery.

The retiring regime has been in office five years with little change. During the past year with the club financially embarrassed, like the Lambs, officers expressed the opinion that a change might be beneficial.

Opposition Favored

The regular ticket did not meet with satisfaction and an opposition

(Continued on Page 61)

BABY FACE WINS; MAYBE NEXT CHAMP

By JACK PULASKI

Jimmy McLarnin, the Baby Face from Vancouver, packed 'em in at the Garden last week when he met and won the decision in a return match over Billy Petrolle, the Fargo Express. At $10 top there was something like $83,000 in the house, more than has been grossed there in one evening in seasons.

Both judges and the referee were unanimous in giving the fight to McLarnin, but it looked rather close to some observers. The winner was 2½ favorite in the betting, with the Chicago contingent grabbing the short end, figuring it a bargain.

The match had its moments, but it was not the exciting event anticipated. There were no knockdowns and both men seemed too cautious at times, McLarnin particularly. Rarely did he use the vaunted right hand until late in the match.

McLarnin won but he backed up too much. Usually he is on-coming but Petrolle was the forcer. Jimmy copped the points by constantly jabbing with the left as

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"VARIETY" Out TUESDAYS

Starting today, Tuesday, June 2nd, "Variety" hereafter will be out weekly on Tuesday in the New York metropolitan district.

In sections 24 hours or more away from New York, "Variety" should be on sale weekly from now on, one day earlier than formerly.

Closing press time is now Monday night.

Lookers Find Lucrative Jobs as Professional Co-respondents in N. Y.

A paying job for a looker is professional co-respondent. Good-looking gals who find their charms a drug on the stage or film market or find the model field over jammed can cash in by helping to track down wayward husbands.

Numbers of girls are earning a living in this field.

Looks are a requirement, but all types and styles are needed. Detective agencies cast for their co-respondents as a theatrical agency does. Hubbies' predictions and whims in the lines of female beauty must be considered for co-respondents set upon their trails.

Wives are a help in this matter. They know what the husband likes; they are up to all his tricks and they can usually choose just the co-respondent to land him.

The girls have no scruples about their occupation. They are just helping out sobbing wives who have cagey husbands; husbands too wise to be caught.

Girls get $20 to $30 a day. Sometimes it takes a long while to snarl their man. Often wives, who must pay again, are certain the husbands are easier victims than professional co-respondents say they find them.

Occasionally it happens husbands do not fall for the co-respondents and can't be framed. As often their wives are angry. The wives are more often disappointed than relieved.

Women and Love

Detectives believe only women really love. Women can seldom if ever be framed, they say. Men can be caught almost at random because a man who likes ladies will take almost any chance. Though women are difficult to frame, if they do have any illicit love affairs, they are almost certain to be discovered by suspicious hubands, as women are so ardent in their loves that nothing else matters; they will do the most rash things and risk everything.

There are co[illegible]n co-respondents because there are many collusion divorces. The collusion co-re-

(Continued on Page 61)

No Buyers—Listen!

Dobbs, the 5th avenue store, recently went into bankruptcy. It sells a miscellancy of men and women's furnishings. Dobbs has been considered a ritz store. It operated as such, in advertising and prices.

Last week it advertised a sale, in a moderate sized ad and at moderate prices.

For two days six policemen were required to hold the line waiting to get in the Dobbs store to buy.

Moral is that Dobbs' had to go into bankruptcy to find out how to sell.

Barber Called Patron A Bum When He Said Haircut Was Lousy

Cy Miller, pianist, received a rapid-fire haircut. It cost him 40c. When he argued that the job was "lousy" he was arraigned in West Side Court. Miller gave his address as 1438 49th street, Brooklyn. He stated he was 24.

The speedy tonsorialist, Paul Kessler, boss of the barber shop at the Lenox Hotel, 149 West 44th street, was so hurt when Miller asserted himself a fist fight began. Miller is tall and spare, while Kessler is short and square.

White-coated barbers stood back while the combatants fought. The manicurist seized her tools and shrieked. Patrons in the chairs half shaved cheered. Kessler was not doing so well. He was on bottom.

The barbers fearing their boss would get hurt lifted Miller off. Miller asked Patrolman Donnellan of the West 47th street station to arrest Kessler. The bluecoat arrested both.

Before Kessler left his shop to go to the police station he brought his many "writeups." These articles lauded Kessler to the skies. The stories told of how the "comet" barber had shaved President Wilson and his son-in-law, Secretary McAdoo.

"I was fired at 30 Church street when I told the boss I would shave the Secretary with the back of the razor the next time he wanted a shave of me," said Kessler's article. The Secretary gave Kessler a small tip, stated the story.

Kessler recited his many patrons, both in the sporting fraternity and theatricals. He was almost distracted when narrating his story to Magistrate Gotlieb.

"I trimmed Carnera, Benny Leon-

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PARK ELSEWHERE, SAYS POLYCLINIC'S SUPER

Abe Jaller, superintendent of Polyclinic Hospital, and for many years connected with theatre ticket brokerage offices on the Main Stem, makes one request of gangdom.

"Please park your victim elsewhere," is Jaller's plea. Gangdom has a yen for dropping its leaders at the Polyclinic, much to the annoyance of the institution.

Arnold Rothstein was taken to Polyclinic and died there. Then followed Sherman, John "Legs" Diamond, and now Vannie Higgins.

"Why do they park them here?" asks Jaller.

The lobbies become jammed with reporters seeking information following the shootings and the modus operandi of the hospital is upset.

Gambling Casino Reopens

Paris, June 1.

Despite the protests of existing gambling resorts, the Enghien Casino in Enghien-les-Bains reopened last week after 15 years of darkness. Enghien is only 10 miles from Paris and it's figured to draw heavily from here, with gambling locally not officially sanctioned.

Casino is backed by Sartori, operator of several minor resorts in France. Drawing only public so far.

Bail Bonds; No Bail; Comsky Now Arrested

Through his attorney, Eli Johnson, Isidore Comsky, 29, disbarred lawyer and now theatrical producer, waived examination in West Side Court before Magistrate Gottlieb when arraigned on the charge of grand larceny. He was held for the action of the Grand Jury. Comsky gave his address as 1935 Monterey avenue, Bronx.

Comsky, said to be a graduate of Fordham law school, was arrested by Detectives Reilly and Croak of police headquarters. The erstwhile lawyer was arrested, after ordered to the district attorney's office following a complaint made by Mrs. Margaret Price, 505 West 167th street.

Mrs. Price declared that she gave negotiable bonds valued at $1,100 to Comsky to obtain the release of her husband, Joseph Price, former bank teller who was lodged in West Side jail. Price was awaiting trial for a larceny that occurred in the bank where he worked.

Up as Guarantee

Comsky is said to have promised Mrs. Price that her husband would be released. Price never did get bail from Comsky and after Price had served a term on Welfare island, he sought the return of the bonds.

When they were not forthcoming, Mrs. Price went to District Attorney Crain's office. Comsky is said to have placed the bonds as surety when he presented a play flop, "Her Friend the King."

The bonds were placed with Equity and later returned to Comsky, averred Reilly.

In 1929 Comsky was sentenced to five years in the Bronx on the charge of embezzlement. He received a stay and is making restitution, asserted Reilly and Croak.

Comsky denied the charge. He stated he never posed as a bondsman and the money was given to him as his fee for services rendered in the Price case.

Speaks Now Find Sentiment for Old Time Spots a Draw

The latest in speaks serves across the same splinter of mahogany that used to bear elbows at the Holland House. There are so many speaks today that the competition is forcing them to original wrinkles to draw.

They've tried all the new stuff, so now they find that the nearer they approximate the old ways the more fetching their appeal.

The spots with grilled doors must mind their atmosphere today, and what's sweeter than inducing mellowing and slightly moistened memories? Warehouses are finding themselves chocked with precious antiques if they happen to be harboring dismantled bars. All the fixings of pre-Prohibition days have become highly prized and used treasures.

Gassed Vet Confesses Killing Blanche Somers

On a charge of killing his show girl sweetheart by strangling her, Leander G. Strepp, gassed war veteran was indicted by the Grand Jury in New York. He was committed to the Tombs for trial for murder in the first degree. According to the police, Strepp confessed to the killing.

The defendant for several months lived with Blanche Somers, 28, a soubrette in a burlesque show at the People's theatre on the Bowery. A quarrel arose April 28 as to who should pay the room bill at the Hotel St. George on East 12th street.

Strepp left the room but later returned drunk. He struck the woman over the head, then tied a rope around her neck. Several hours later he surrendered to the police, declaring: "I have just bumped off my sweetheart and here I am."

When the officers got to the place the woman had been dead two hours.

LUCILLE LAVELLE IS SENT AWAY AFTER ALL

Although acquitted by a jury in General Sessions of a felony charge of assault, Lucille Lavelle, model and night club entertainer, who, several months ago, went scouting for the scalp of Rudy Cameron, film director, with a loaded gun, was sent to the House of the Good Shepherd in Special Sessions for unlawfully possessing the gun. She is 19 and may be kept in the home until she is 21.

The flaming-haired girl could have saved herself from imprisonment had she been willing to tell the truth to probation officers. The latter told the justices that since committed to the Harlem jail she had given them false information concerning herself. In court before sentenced she continued to refuse to tell about her past.

Miss Lavelle, who since her acquittal in General Session and while out on bail on the gun charge, married John E. Thorne, Jr., wealthy young importer, was arrested Dec. 1 last on the complaint of a taxicab driver at Central Park West and 61st street. He told a cop she had pointed a revolver at him. Miss Lavelle admitted to the officer she had a gun and surrendered it. She declared to him at her trial for assault on the chauffeur that she had intended visiting Rudy Cameron, former husband of Anita Stewart, at his apartment at the Plaza for the purpose of shooting him. She said he had been telling nasty stories about her in the night clubs. A week prior she had withdrawn a charge of rape against Cameron

In pleading for leniency her attorney declared the girl had been under a nervous strain since her arrest, and that she was a fit subject for observation instead of being sent to jail. The justices decided the correction home would be best for her.

CHATTER

Broadway

Constance Collier to Paris.
Road houses in full blast.
Harry Reichenbach reported as critical.
The flannels are out of the camphor already.
Rumba should be spelled that way and not with an "h."
Jerry Devine and Frank Mufson, two early vacationers.
"Is it hot enough for you?" has made its season debut.
Even the thermometer is laying the market two to one.
Walter Fleischman now p. a.'ing for Ludington Air Lines.
Phil Reisman has returned to U's home office from the coast.
Stiff neck days are here with cooling systems and fans.
Lou Frisco cabeling Guatemala for more native musicians.
Al Goldman is manager of Castillian Terrace, Lynbrook, L. I.
Arthur Prince severed publicity relations with Will Osborne.
Frieda and Palace, Italian comics, back to RKO after two years.
Lep Friedman is president of a golf club—Millburn, on Long Island.
A vaude stooge convention may be held in New York this summer.
Helen Westley and Phillip Moeller to Europe for summer vacations.
Ernie Otto (Otto Bros), now an insurance adjuster for a Newark firm.
Zani, the restaurateur, with a smile going to Italy to visit his mama.
Art gallery biz off. One canvas place hasn't made a sale in four months.
Swimming pools at the various masculine clubs worked overtime last week.
Sam Curtis, former vaude comic, is custodian of the Elks, at Red Bank, N. J.
So slow Saturday afternoon, one treasurer played pinochle on the box office window.
Carroll Pierce, Palace p. a. for several years, is now doing free-lance publicity.
Jack Campbell in Paris writing a play about the town. Courtney Savage co-authoring.
Mrs. Ned Marin (Kitty Seeman) has finally taken to whacking 'em down the fairway.
Frances Williams may defer her European trip to play some additional vadue time.
Andrew Pistervus, the Greek lad, now has his own restaurant. He met another Greek.
There'll be another little Einfeld next winter. Papa is S. Charles, the S. standing for Siegmund.
Delmonico's Breakfast Club has located at Milton Point at Rye, N. Y., for its summer hang out.
Winnie Sheehan doesn't resent letters addressed to Miss Winnie Sheehan. And he opens them.
Rube Goldberg's '31 golf slate is still clean. He hasn't beaten anybody, including Mrs. Goldberg.
The Norman Fosters (Claudette Colbert) will positively not circle the globe again on a tramp steamer.
Freddy March has joined the tennis club at Great Neck—but doesn't know whether it'll do him any good.
Americans always mispronounce the word baccardi. The r is silent and the accent is on the last syllable.
If you watch carefully enough you'll see some people in evening clothes going to theatre via street car.
The Bobby Crawfords were just about to sell Follow Thru when the horse came in at 10 to 1 at Belmont.
A. C. Astor, who came in from London last week, will remain here indef on biz connected with the "Stage."
Emily Nathan, formerly on the N. Y. Sun, is new at the WOR press deparement. Mathilde Casanova resigned.
Charles Hertzman, g. m. for Schwab and Mandel, is aboard the "Virginia," Hollywood bound. On a holiday.
Verna Jordan has left the Alexandria and Olsen vaude act, remaining in New York to take up other stage work.
They can't wait, or haven't got it to spend for dark auditoriums, so they neck on the Motor Parkway at high noon now.
Eugene Lyons, U. P. correspondent in Moscow, started back there Saturday (30) after a two months vacation in New York.
The height of a high hat was reached by the cross-country party which stalked into the train's diner in stiff shirts and low necks.
Richard Carroll, who will join Fox's west coast scenario department with added duties taking in scouting for material, leaves July 15.
Great goldfish mystery at Dan Kusell's. Newly built outdoor pool kills all the gilted swimmers put in, so far about 50 and no one knows why.
Benny Bennett back with Madison Square Garden and assigned with Big Bobby Stevenson, handling ticket sale for Schmeling-Stribling fight in Cleveland July 3.
Hatters have been worrying over the growing number of uncovered boys the past few summers. Now they also moan at the last season's lids which are holding over.
Bill Tilden says he will never play Vincent Richards tennis again, according to interview in Providence daily last week. Beat him in all pro contests. Vinie must have said something.
Marty Forkins and his little son went west to meet the mama (Rae Samuels). Marty returned without the youngster, his mother insisting the boy go with her for her trip to Banff, Can.
Georgette Levey-Cohan is recovering from three serious intestinal operations at the Madison hospital, New York. Seven blood transfusion operations also performed. Ethel Levey, her mother, who came on from the coast to be with her daughter, may return there end of this or next week.
Greenwich Village today does not contain a single tea room, restaurant or hangout for out-of-luck writers and artists. In the old days the Village was the haunt of all kinds of geniuses in distress. All left now are a half dozen fancy nite clubs, a half dozen arty tea room—all with a minimum charge of some kind—a few restaurants and every kind of a speak.

South Africa

By H. Hanson

Picture houses around town and district doing fair business.
Johannesburg and suburban houses report business satisfactory.
It seems that events in the film world of South Africa will move rapidly at no distant date.
Kinemas, Ltd., is determined in its persistency to upset the censor board in locally banning "The Blue Angel."
Fanny Barlin, 39, for many years theatre cashier with African Theatres, died April 26. She was well known to artists visiting Capetown.
Ed Schiller visited Durban, Port Elizabeth, and plans are well in hand for Loew theatres in those towns, also Bloemfontein and Capetown.
"Safety First" films are being put through by African theatres and Kinemas with the former making one in Capetown and the latter concern doing the same in Johannesburg.
Outcome of a romance on board ship coming over from England resulted in the marriage April 18 of two members of Olive Sloane's company, James Raglan and Daphne Gardner Lewis.

Shanghai

By Cal Hirsch

"A Gay Sea Captain" renamed from "The Yankee Clipper," has caused the Hongkew theatre considerable trouble and a payment of fine because it failed to secure the okay from the Chinese Censors. In addition to the aforementioned penalties the theatre has published a public apology.
His finger cut off during the filming of "Red Butterfly" at the Uyu Lien Studio, C. S. Hsueh has brought suit for damages for Mex. $24,960. He was wearing imitation fingers to accentuate the long Chinese finger-nails when the villain in the picture, by mistake, cut off the real finger instead of the false one.
British-made films are a flop in Shanghai, despite the British population is the largest white, excepting the Russian. Although they are twice the number of Americans here. American pictures outrate the English by 250 to 1. Until two months ago only one British film had been shown here for over a year.
When is lewdness not lewdness? The definition became the source of controversy between the Tien Yih picture company and the local board of censors last week. The Chinese silent, "The Lewd Monk," was maintained by the producers to be in order. The Film Board insisted to the contrary and ordered that the name should be changed, on the grounds that the name is immoral, to that "The Secrets of a Concubine." Concubines are semi-legalized better-halves of Chinese who can afford more than one wife.
Chinese police and soldiers raided the Neptune Film Co. studio adjacent to a large foreign golf course just before International Labor Day and seized four portable machine guns, 20 rifles, and 700 cartridges. The hands said the contraband were to be used for film purposes. Two days later Mr. Wong produced a certificate from General Li, Chief of the Kiangsu Police, okaying their use. For a civilian to possess a rifle or revolver in China is punishable by death in these days, when revolution is incipient.
China's largest and best Chinese cabaret, The New Majestic, the name being taken from Shanghai's now defunct but world known Majestic Hotel Ballroom, opened on the eve of Champion's Day. On Champion's Day the sweepstakes of Mex. $224,000, sponsored by the Shanghai Race Club, are run off. In the cabaret are Jim Staley's Rhythm Kings, the only all-American jazz band in China. The band is made up of Staley, Elly Uhles, Floyd Young, Gene Birlew, Stan Ely and May Vance. All the boys are from the Pacific northwest.

London

John Harlow getting breaks.
Hugh Perceval now a big noise.
Carlyle Blackwell speedboating.
Marguerite Namara off to Spain.
Warwick Ward with Paramount.
Alexander Korda may be coming over.
Adrian Brunel has authored a film book.
"Black Coffee" scored 50 at the Little.
Guy Newall, actor, turned director.
Ted Shapiro now owns a Rolls Royce.
Geoffrey Malins in Africa making travelog.
Herbert Mundin may become a talker bet.
Henry Edwards is building his own studios.
Louis Blattner says he's on a good thing again.
John Grierson around Wardour street again.
Adrienne Allen on long term with Twickenham.
Joe Plunkett in town and swears it's a holiday.
Pre-Whitsun sunshine caused another b. o. dip.
Pat Pattison replaced Janice Adair on talker.
Herbert Wilcox claims eight winners on the run.
Jimmy Bryson says he'll open the Rialto at 10 a. m.
Looks like Gordon Beckles has a big break coming.
Gaumont switched their tryout spot to East Ham.
Bill Thornton has a b. o. check on his rival's receipts.
Pat O'Connor flung this town's brightest film feast.
Bill Thornton's new scarf pin lacks an RKO design.
European exhib conference may be held here next year.
Cecily Courtneidge and Jack Hulbert co-starred in talker.
Cornelia Otis Skinner giving recitals at the St. James's.
"Referee" policy and future still not settled by the Ostrers.
RKO tied up with the Lyons teashop combine for publicity.
Robb Lawson at present the hardest worked space man.
Drini Bouchkeretszki, Continental director, here for Paramount.
Mary Pickford attended her "Kiki" first night at the Regal.
It's a fact that an English picture is drawing strongly at the Plaza.
Tom Burke will get that "Carmen" part; growing side whiskers.
Basil Dean's new slogan for the Leicester Square theatre is a large single "I."
Haydn Fawcett conducting the Leicester Square theatre from behind the screen.
When Swaffer walked from the "Express" he frontpaged in the "Herald" next day.
Film space hound wore a Western Electric necktie by accident, and got space the same way.
George Banfield now claims London-Elstree auto record of 14 minutes, including traffic.
Swaffer says the Express is jealous because "City Lights" is funnier than the Empire Crusade.
Sam Goldwyn writes U. A.'s London office he doesn't know what they pay for prints, but it's too much.
Piccadilly Circus film theatre, small spot behind the hotels, is being converted into a "drawing room kinema."
Joe Freidman here for Columbia.
James Agate, Latin and French quoter, being groomed by Beaverbrook for the "Express."

Panama

By Ben Drew

Irene Nichols at the Atlantic cabaret.
Mary Abbott returned to Bilgrays after a long vacation in the States.
Andy Sanella on radio was an entertainer in the Panama cabarets 10 years ago.
Big new show at the Metropole; 20 Cuban entertainers and five American girls.
California Cotton club and Alamo cabaret closed again for not paying the monthly government taxes.
New theatre tax of $4 a show has Colon theatre managers boiling. It would have the Strand theatre paying $600 a month tax.
Entertainers leaving for the States are Dolly White, Naome Gilbert, Helen Morgan, Lillian Young and Jean and Betty Keller.
All Army and Navy men must stay out of Colon. A near riot between Army M. P. and native police is the reason. Cabaret owners say if ban is not lifted they will have to close.
Several so-called entertainers of the Happyland and Academia cabarets were arrested for not producing papers from the health office. This goes for native girls only. They dance with the patrons and get a percentage on what they drink.
Mrs. Rosa A. de Ferrera, owner of Over the Top cabaret, was prevented from leaving Panama. Twenty-five entertainers employed by her, hearing of her action, retained an attorney to look after their interests. Vicente Lara, Colon money lender, will take over the cabaret for the money Mrs. Ferrera owes him.

Berlin

By Max Magnus

Thornton Wilder here.
Universal signed Tala Birell.
Dr. Guido Bagier off to Milan.
Joe Friedman, Columbia, here.
2,250 talking actors in Germany.
Hans Schwarz will make a picture for Gaumont.
Palais de Danse opening as afternoon dance hall.
Dusolina Giannini's success in "Madame Butterfly."
Hans Behal for Barnowsky doubles as actor and director.
Maria Fein injured by a motor car in the Bismarckstrasse.
Thomas Mann writing a novel, "Joseph and His Brothers."
Rotter Brothers taking over Albert theatre in Dresden June 1.
Sigrid Onegin will not renew her contract with the Staedtische Opera.
Werner Kraus will not renew his contract with Reinhardt, but sign up for life with the State theatre.
Maedi Christians will go to America in the fall and take the lead in English in "Minna von Barnhelm" at the Theatre Guild.
Greenbaum Film gave Liane Haid for the rest of her salary a bad check for $2,000. Mrs. Haid protested, but lost the suit, because she had worked with another concern in Paris against her contract with Greenbaum film.

Saranac

By Happy Benway

Write to those you know in Saranac.
A sound effect; to Ben Schaffer on soup.
Thanks to Jerry Vogel for another car load of sweets.
Constance Reeves about ready for another vacation in Alabamy.
Joe Whitehead stopped off at the Benway Farm. Cider served.
By the tone of Harry Namba's letter, he is getting well again.
This written on Portier Farm, West Warren, Mass. 3-week leave.
Edith Cohen, newcomer, still retains that everlasting smile. Doing okay.
Lilly Leonora, much better, walking soon. That's news after one year abed.
Florenz Ames on Broadway reading a new part, looks good, and expects to go on road soon.
Kitty Vogelle received a good report. Wants to send it to her husband, as he is sick of laying off.
Jim Williams, ex-Saranacer, holding his own on the big street and working daily for Shapiro-Bernstein.
George Harmon was told by our house doctor to take more exercise, so he bought another cocktail shaker.
Allie Bagley leaves to visit friend hubby (Frank Smith), she, having staged a come-back with plenty added weight.
Jimmy White, ex-trouper, now doing that comeback thing at the U. S. Vet. Hospital, Rutland, Mass., holding his own.
Kitty Flynn, now an all up patient, left the infirmary department after a three months in bed. Great shape, physically.
Dick Kuni, Andreas Erving, George Neville and Ford Raymond showing improvement, derived from a new treatment from Dr. Stivers.
Xela Edwards gets that 100% good report. Left the infirmary department with an okay that gives her limited exercise. Big street soon.
Sixty sick show-folks want to take this way of thanking Fox theatres for the courtesy extended to them by the management of the Fox Pontiac theatre here, A. B. Anderson, mgr.
One hundred and sixty-five medicos eyed the sanatorium, emceed by Dr. Stivers. After attending a national convention at Syracuse they came here. Many of the M. D.'s pronounced this the "King of all Sans." Wisecracks by the patients went floppo, the medicos too dignified for a laugh.

Paris

Mrs. Adolph Zukor entertaining elaborately at the Ritz.
"Countess Maritza" one of the neatest flops of the season.
Raymond Duncan back from New York and extolling America.
Rene Hubbell went to London but she didn't get into films as expected.
Beth Berri and her husband sending messages to Paris from Shanghai.
French actors and actresses in swimming gala. Not afraid of figures.
Even without jobs actors say Paris is the cheapest place to live—if you know how.
Marcelle Chantal not so sure of going to Hollywood as she was six months ago.
More and more actors leaving the Comedie Francaise because of meagre salaries.
Baron George Wrangel, Erskinne Gwynne and Dubonnet helping the night clubs along.
Wilette Kershaw now rehearsing "Well of Loneliness" in London to revive it here in June.
The Hungarians did to the new Baty production what the English consul did to Bordoni's musical.
A new Argentine dance in town called "La Ranchera" ("The Cowgirl") resembles a peppy tango.
Alice Reinhart, with Ufa in Germany, resting in Paris before she sails for New York with her parents.
Paris American divorces include Ike Blumenthal from his wife, Odette Violet. Married in New York 1917.
French papers rejoicing over the acquittal of Charlotte Nash for killing Nixon-Nirdlinger in self defense.
Elsie Frazee gives up Nice apartment to take villa to entertain Harry Frazee, Jr., and family this summer.
Benno Vigny having so much success selling scenarios to Paramount almost decided not to return to Hollywood.
A fine of one hundred francs ($4) is imposed on any member of the Folies Bergere show late for the performance.
Ludwig Lewisohn's new book is a history of American Literature. He's making money over here on "Mr. Crump."
Afternoon audience at the Madeleine crying out in derision at the improbability of the jail break scene in "The Big House."
Marie Glory, encouraged by her success as a blonde cinema ingenue, has got an American secretary so she can learn English.
Dolly Sisters appealing against a claim for $1,600 damages in favor of the musicians they hired for their three days' flop, "A Tire d'Ailes."
Estelle Taylor, Doris Kenyon, Julia Faye and Corinne Griffith to study singing on the continent under the direction of Mrs. Henry Major.
Claire Luce going back to the stage as announced by Al Woods in a kidding interview to local reporters, despite what Claire herself says about it.
Duhamel refused to have his book about America translated under his publisher's choice of title, "America, the Menace." Said that wasn't what he meant, even though it sounds like it.
Efforts still being made here to tie up with the French daily "L'Intransigeant" for an evening tabloid in English. Local Herald reporter, Fulton Grant, will be the editor if it ever bears fruit.
David Sturgis planning to open his Universal theatre here in October with a play written by him and Maurice Dekobra. To run in French from October to April and in English from April to October, he says.
Una Baye has finally settled her contract for the rights of "Jealousy" and will produce it here at the Studio des Champs Elysees June 15 in English. She and John Wise, English actor who played the original version opposite Mary Newcombe in London, comprise the cast.

Portland, Me.

By Hal Cram

Minnie golf courses not attracting.
Tourists beginning to arrive earlier than usual.
Lucille Potter Lavin to New York for NBC audition.
Better weather affecting theatre attendance favorably.
Portland-Boston road a mass of chicken-coop over night camps.
Harley Boucher says he is not even going to think about a job until fall.
Bill Reeves is back, having sold his interests in the theatre at Tilton, N. H.
Windsor hotel under new management. Old Chase house becomes Mayo hotel.
Shutting down of Jefferson and Empire has not had much effect on other theatres' attendance.
J. Clinton Smith making personal appearances with "Ten Nights in a Bar Room" at Portsmouth.
You can't beat summer resort proprietors for optimism. Every one around looking for "the biggest season."

CHATTER

Loop

Lee Sims is speed boating.

Jean Paul King becoming an aviator.

Kay Royanne, yet ether crooner, has turned platinum.

J. C. Stein has chucked his telephone bell for a red desk light.

Al Williamson will spend his vacation separating himself from his tonsils.

Leslie Atlass has launched his cruiser, "Harriet," all trimmed up with a Chinese room.

Local station getting rent free in new quarters for frequent air plug of building now occupied.

Charlie Cooper's Twentieth Century and Gold theatres go to A-pre-release for "City Lights," making local film history.

Paramount played Smith and Dale short, "S. S. Malaria," at McVicker's here, same week the act did the same skit at the RKO Palace.

Charlie Freeman's drama guild, having won the local little theatre prize for second consecutive year, may get a week at the Palace here for the playlet.

Al Williamson, NBC p. a., is wondering whether somebody's trying to put him on the spot. Found a mysterious bullet hole in the window of his private office.

Ralph Kettering, as receiver for the Adelphi, is economizing. Has moved his office out of the Planters. Can now be found in an improvised affair on the theatre's balcony floor.

Boastfully from Omaha Ben Bernie wires that his barnstorming trip grossed $14,000 in a week, that a miracle saved the orchestra when their bus overturned near Peoria, and that it's a living.

Gaston and Alphonse were not more deferential to each other than the John Josephs and the Lloyd Lewises in urging the other to go first to the dunes and open their two-family cottage for the summer. Each side wants to duck the roof shingling.

Loop idiosyncrasies: Lou Reinheimer illustrates with a pencil when he talks; Lloyd Lewis draws faces on his telephone pad; Charlie Zemater keeps his feet on the desk; Milt Schuster saves all his old photos; Bill Weinberg uses the loop's largest vocabulary; Aaron Saperstein always eats corned beef sandwiches for lunch; Frank Dare collects pipes; Bill Pine has a pipe, but smokes cigarettes; Willie Horowitz chews cigars; Walter Donovan drinks gallons of milk; A. Milo Bennett has eaten lunch every day at the Press Club for years; Dave Dubin has fresh roses in his exchange office daily; Edna Pfister clings to severe black and white dresses; Florence Mintz clings to her amateur histrionics; Mollie Goldstein changes her coiffeure weekly.

Boston

By BEN LIBBEY

Hot weather flattened biz.

Met (Publix) serving iced drinks—free.

Charley Winston back, looking in the pink.

Joe Long, night club entertainer, gets an ill-health benefit at the Olympia.

"Genial Joe" Brennan of Loew's State handled the Charles Winston testimonial dinner to perfection.

Gerry Harrison, announcer at WNAC, announces engagement to Janet Hoch, former program director at WLEX.

Snooty country clubs soliciting memberships from people previously turned down—and in turn getting thrown down.

Jack Saef, publicity assistant to Floyd Bell of the Publix outfit, will marry Ann Eisenberg of the Uptown June 14.

Roberts Studio received a telegram of 185 words from Ziegfeld ordering a print of one photograph of one chorus girl.

Morey Pearly, the local dance king, has opened up New England's biggest golf insane asylum at Weymouth, covering 12 acres and with a dance hall and dining room.

Dominic Dineen, formerly in vaude, retires this week from the United Fruit Company to a New Hampshire farm because of poor health, and the newspapers gave him some great copy.

Jack Connolly of Pathe was once a Boston newspaper mugg. He received a noisy welcome from the press contingent when showing up at the Copley Plaza for the Winston dinner.

Ernest Hill, "Herald" photographer, was picked up by the Cambridge police for trying to snap a notable in a court trial, but shortly after the police released him pronto and followed it up by withdrawing the court charges just as things started to pop.

Al Somerbee booked Sam Langford and Joe Woolcott at the Old Howard for a week to help these two old-time colored fighters out. To his surprise the two old warhorses put on a snappy act and drew a great gate despite one is almost blind.

Montreal

Eddie Burns with sideburns.

Arthur Larente marries June 15.

Bob Parson breaking 100 at Rosemount.

Cabarets break out in ad rash—tourists.

Jimmy Adams says he'll wait for Blue Bonnets.

Eugene Beaulac out for less severe censorship.

Cold and wet Empire Day fete helped the flickers.

Tourists beginning to show up with warm weather.

Elmer Ferguson handing out dukats for Delorimier.

Outdoor minnies working hard, but showing small results.

Exclusive speak in jam over death of client walloped by bouncer.

Canadian Sweepstakes bill up for third reading in Senate June 9.

Phil Godell panicking ritzy Westmount with snappy lobby show.

City Council seething on Sunday closing. Flickers next in line for attack.

Eddie Schreiber hands himself boost on "Front Page" wow at Princess.

Leo Dandurand cleaned up on first meet with three holidays in seven days.

Fairbanks and Pickford on Empress of Britain big list due Quebec Monday (1).

Eddie English hits a long-priced one, but forgot to call handbook man in time to get it on.

George Rotsky and B. M. Garfield about due to revive Montreal Theatre Managers' Association.

First half month of salary cuts effective Friday (29). Nabes will benefit at cost of main stems.

Hard times bringing out gigolos, hitherto unknown here. Trying to crash hotels and better class cabarets.

Tommy Conway quitting Montreal in fall to run stock in New York State. Has been here in various theatres for 20 odd years.

Dallas

By Rudy Donat

Biz not so good.

Bab Langley, femme, new p.a. for Palace.

About only thing doing any business now is night baseball.

Looks like Publix drops organists in this section. Ral Ramsay (Palace) travels.

City dads giving unemployed chance to work for their grub. Soup kitchen's out.

Ben Serkowich and Ken Hansen, RKO, tarried with Len Brown. Just looking things over.

With vaude out, pict bookings so keen that even P-P's headachers talk about each other.

Theo. Kosloff off for another summer on the coast. Accompanied by Vera Fredowa, Eve Russo.

For first time, town will have two beauts for Galveston. However, also, for first time, downtown houses laid off the contests.

Papes gave a lot of space to Harold Franklin's get-together last week. Several of the boys on the rialto are ex-employees.

Publix efficiency drive felt here. As result, Jimmy Bates in as house manager for Melba, Bob Hoffman doubles as treas.-service mgr., and Johnny Stanfield, p.a.

Rochester

By Don Record

Hot dog season on.

Archery in vacant South avenue store.

Hughie Barrett's orchestra goes to Onondaga Hotel, Syracuse, for summer.

Frank H. Banner, former film theatre owner in Newark, N. J., died here May 22.

Two theatres are playing on the art interest in Rochester for promotion contests.

Joseph "Red" Adams, sports editor of the D. & C., going abroad this summer, Paris principally.

Manager Jay Golden of the Palace and Al Kaufman of the Capitol relax by attending the Auditorium stock.

Jane Disney and Joan Sheldon of the Auditorium Players escaped serious injury when their taxicab upset in collision.

Democrat and Chronicle now broadcasting news of WHEC three nights a week. Managing Editor Harold W. Sanford talking.

Cesar Romero and Elizabeth Love come from road company to play leads in Auditorium stock production of "Strictly Dishonorable."

Margaret Molhoek, phone girl, chosen lilac queen and Luella Harvey her maid of honor. Crowning at Highland Park washed out Sunday, postponed to Wednesday.

Georgia MacTaggart, former Eastman theatre ballet dancer, chosen by McClelland Barclay as model for illustrations of Faith Baldwin's "Skyscraper" running in Cosmopolitan.

Victor Wagner, conductor of Loew's Rochester pit orchestra, is laid off for the summer as economy measure, and orchestra is reduced to 18 pieces, including the 13-piece stage band. Leonard Campbell conducts both.

Eric Scheffler, who was Erich Remarque's drill sergeant in the war and the original of Sergeant Kat in "All Quiet," is now an accountant in this city and issues sharp, staccato commands to his wife, daughter and pet dachshund. The latter obeys.

Pittsburgh

By Hal Cohen

Tag days so numerous jobless boys are staying home.

Al Siegal has turned band booker. Used to be a candy salesman.

Brian McDonald opening for RKO at the Coliseum, New York, shortly.

Clyde Schaefer, ex-Sharp stockite, now with Billy Bryant's Show Boat.

Joe Hiller combs his 14 hairs after every meal and twice between meals.

MCA has booked Jack Pettis' band for entire season at Villa Royale.

Speaks now carrying bottled beer to take out in addition to the stuff on draft.

Cap'n Menke having his Golden Rod painted up for a summer run at Montrose.

Horace Heidt and Bill Quinn, the "Post-Gazette" newshound, went to Culver together.

Bernie Armstrong has landed the Grogan organ half hour every Sunday over KDKA.

Big shakeup last week in ad department of "Sun-Telegraph." Got even the big boys.

Local radio columnists gave Baby Rose Marie enough space to fill a couple of press books.

Burg to get first taste of foreign talkers next week. UFA's "Melody of the Heart" coming to Pitt.

Ermine mob have their furs in hock on "Follies," opening here next week, so they're worried plenty.

Clifford and Wayne, ballroom team, to close two months' engagement at Villa Royale next Satdee.

Sammy Walsh, night club m.c., played a benefit last week for snooty Edgeworth Club. Got paid for it, too.

Harvey Gaul going to New Mexico with his son, a Harvard archaeologist, late this summer to dog up the Indians.

Seen on Schenley link last week: Horace Heidt, Brian McDonald, Dave Broudy, Police Inspector Hoey, but not together.

With a county commissioners' election looming in the fall, looks like gambling joints will have shutters up all summer.

Ray Sprigle, "Post-Gazette" city editor, spending vacation with Arizona sheriff he met while covering Irene Dague murder.

Johnny Harris' WB conferences locally so numerous George Tyson doesn't know yet how he found time to have that new baby.

Gretchen Young picked out of the Enright line when one of the Publix shows played here recently and is now on tour with a unit.

One of the local daily photographers went out to get pictures of three Presbyterian churches that were merging. Layout ran three editions before somebody discovered one of them was a Greek Catholic edifice.

Minneapolis

By Les Rees

Many more theatres than usual throughout territory closing for the summer.

Helen McDevitt, former star of F. & R. kiddie revues, booked as special attraction at the Minnesota.

Sound equipment concerns here claim to be doing record business. No signs of depression in this line.

Allied States moves its quarters to same building and floor where Minneapolis Film Board of Trade is located.

Shubert theatre (Bainbridge stock) goes film for a few weeks starting with "No More Children," current attraction.

Visitors of the week include Arthur Mayer, Publix mid-west divisional director, and E. M. Glucksman, director of RKO theatres.

Richard Gilbert, new Orpheum exploitation head, demonstrating speechmaking ability. Introduces little theatre tournament plays from stage.

Harry Hirsch is reopening stock burlesque at the Gayety for a single week this month during Knights of Templar national convention here. Midnight show every night.

New Haven

By H. M. Bone

Tom Clark still hits them in the lake.

Pro wrestling still doing big biz at the Arena.

Joe Grannis has broken out in white flannels.

Hotel Talmadge offering a revue, "Russian Nite Club."

Gate crashers are about as welcome as a salary cut.

Yale Drama School productions for season ended last Friday.

Tony Russo, Par's artist, has a brother who is a drawer, too.

Freddy Mack featuring his original number about Yo Yo fad.

Steve Perutz has been hunting again—brought in two more golf balls.

Howard, neighb house, trying vaude one night (Wednesday) a week.

If there's one guy the backstage boys like to work for, it's Frank O'Connell.

Yale boys make life miserable for performers opening Thursday at the Par and Friday at Fox-Poli.

Surgeons have opened and closed Bernie Hynes so many times he thinks he's an umbrella. Okay now.

James Milne is new director of the Parish Players. Lemist Esler, former director, now in Hollywood.

Local sheet long campaigning against advertising films now saying "We told you so" after recent Par-Publix edict.

Gilda Gray, here recently, says she has $100,000 worth of furniture in storage and would like to use it for a little Gray home in the west.

Double feature programs have knocked sale of shorts. One exchange formerly doing $4,000 now down to $1,200 on the one and two-reelers.

Seattle

By Dave Trepp

County fairs won't be long.

Howard Sheehan expected.

Now and then a gambling raid.

Myrtle Strong to Paris in July for advance organ study.

Rumors the Fox may reopen. Thus far only rumors.

Roxy and Dave Sarnoff in town last week enroute to Banff.

Fred DeBondy, RKO vaude inspector, here on his first tour of inspection.

Dorothy Rich and John W. Moore, ingenue and juv lead, with Bostick-Bainbridge stock, surrender to Cupid.

Buzz McClelland, organist, back in home town, opening June 5 at the Orpheum, Succeeds Myrtle Strong.

Gasoline still 11 cents locally, and five of that for state gas tax. Tires also cheap. It all counts on the theatres.

Carnival trade badly off. Reports from points in the northwest say one show $2,000 under a Saturday a year ago at Wenatchee.

Leona Powers and Howard Miller here at end of motor trip from Hartford, Conn., in guest star spot at Moore. Howard playwriting as well as acting.

Birmingham

By Bob Brown

D. S. Campbell, asst. mgr. at the Strand, is out.

New airport was dedicated this past week-end.

Paul Chalifoux is new president of the Little theatre.

Only revenue for the owners of the Erlanger is from sales conventions rentals.

Sign on wall in Alabama office: "Does It Sell Tickets?" Used in all Publix theatres.

Bill to legalize horse racing in Montgomery and Mobile counties has been killed.

Charlie Haug, with the purchase of Strand and Galax, is back at his old stamping grounds—the Strand.

Stage hands tickled work is coming back. And one will be able to buy that new set of tires for his sedan.

Lewey Robinson, of the "Post," has resigned to devote all his time to the Legislature of which he is a member.

The fishing rodeo, annual affair, to be held Aug. 17-19 at Dauphin Island near Mobile. Only thing of its kind in the country.

Bowling alleys are cropping up over town in memory of the half-pint golf courses. But what will pop up in memory of the bowling alleys?

No happier person in town than Vernon Beaver when word came that vaude was coming back. With troupers coming into town every week more autographed pictures for his office wall.

Hollywood

Fritz Tidden still thinks he can play golf.

Dan Fish, London film agent, looking around.

Gary Cooper is planning an Alaska vacation.

Richard Barthelmess' double injured in plane accident.

Warner's Sunset Blvd. studio only has one telephone now.

Wells Root bought a new opera hat and has to attend all the openings.

No trade secret that the Reno joints don't welcome newspaper people.

Joe Sherman wants to vacation in Canada. It'll be Catalina, and he'll love it.

Eddie Janis placed the Rhythmettes with Bill Hogan's orchestra at the Biltmore.

Mrs. Carmen and Mrs. Liebert Lombardo, of the Kuy Lombardos, vacationing here.

The Four Marxs are running for vice-president collectively on the Will Rogers ticket.

Charles Levy, Broadway ticket broker, and Sam Roth, his assistant, loafing here for a month.

Gene Woodward (Mrs. Bobby Feldman) vacationing here with Sam Marx's wife. Feldman due here next month.

Arthur Caesar supplied the music for Morrie Ryskind's farewell party. It was a colored alley band he picked up on the boulevard.

Phillips Holmes' photograph will go on the jacket of Alfred Neuman's new novel, "The Hero." Author's idea is the player's just the type.

Gabe Yorke got his first eyeful of California's rustic scenery and Bob Collier contacted his first horse on a trip to Glacier Lodge in the Sierras.

Lew Brown writes back that he works better in the cool air of Broadway again. Next time he comes out here they're going to put him in a refrigerated office.

Henry Goldenburg, manager of the RKO, Los Angeles, confirmed bachelor, will renounce that calling some time in July. The boys are sending him French postcards, "Police Gazette" clippings and otherwise threatening to wreck the romance.

Marc Lachman traveled 3,000 miles safely across the continent by car and then was hit by one of those crazy California drivers. Nothing serious. Lachman is honeymooning with the new Mrs. Lachman (Melva Cornell), native daughter.

Louella Parsons, who has been peeved at the possibility of "Queer People" coming out with herself lampooned, has been poking at the story consistently. Leo McCarey met the chatterer and told her that if she would do him a favor and not ever mention his name in her column he'd oblige by omiting any suggestion of chiseling chatterers in his direction of "Queer People."

Toronto

By Gordon Sinclair

Rabbi Stephen Wise in town.

Dorothy Heneker back from Europe.

Jimmy (Tivoli) Lynch talking things over with Jerry Shea.

Betty Loynachan will be crowned queen of the Blossom Week pageant.

Mayor turns down a month's vacation to England. Thinks he's needed at home.

The Bert ("Daily Star") Smiths are storked and win a silver cup. First birth in the new Balmy Beach hospital.

McConkey's restaurant loses plenty with 800 Canada Life employees moving to their new skyscraper 10 blocks away.

If Mary Jones hadn't met Don Luis Franco at that U. of T. hop, they wouldn't be honeymooning in Cuba and South America.

Canadian National Exhibition putting out an S.O.S. for 2,000 tenors and basses. NBC to broadcast the choral concert next month.

Art Bossin and Howard Rutsey collaborating on radio detective-thriller playlets with Bossin providing the material and Rutsey the scrivening.

Maurice Schwartz, founder-director of the Yiddish Art theatre, New York, brings his company up here to offer three plays in Yiddish at the Standard.

Sign on newly scrubbed war memorial cenotaph reads: "We clean anything anywhere." (Sgd. The Kleen Stone Company.) Legionnaires squawked.

That big amphibian at the Thorncliffe race track owned by Jock Whitney, whose nag won the Kentucky Derby. Whitney flew a party back to Virginia.

John (Jake the Barber) Factor once sold haberdashery here with his brother, Nate, and introduced corner gas stations throughout Ontario back in 1922.

Those whoopee makers at the Silver Slipper the other night were friends celebrating the marital hook-up of Edith Leerow and Bobbie (Maple Leafs) Gracie.

CHATTER

Washington

By John Daly

Hardie Meakin, manager of RKO-Keiths, elected honorary member Veterans of Foreign War; 'count of helping the boys along.

Wells Hawks, old-time show press agent, down from New York for a session at the Press Club and a visit with his brother, Arthur Wells, at Ruxton, Md.

Caryll N. Odell, former managing editor of the Washington Herald, in New York to become associated with Al Wilkie in Paramount's New York studio, publicity.

Fallas Broche, for many years manager of the Metropolitan theatre, has gone in for the beautification of womankind. Opening beauty shop with Mrs. Broche and 10 attendants.

Frederick Arnold Kummer, the author, and several other Baltimoreans, dickering for the National Theatre Players to move onto the Monumental City, but business too good here.

Milton Herbert Gropper, playwright, who wrote "Ladies of the Evening" for David Belasco, is keen to have his latest play tried out in Washington. It's called "Grounds for Indecency."

Rialto closed for the season Decoration Day. Rhinhold Wallack, manager, off to Germany. Rodney Collier, press representative for eastern division, Universal, remains to keep the contacts.

Musicians' union here decides to put the Belasco theatre on the non list unless J. J. and Lee Shubert pay for six musicians not used at the premiere performances of "Rhapsody in Black."

Harry C. Butcher, director of Washington office Columbia Broadcasting System, has the greatest collection of "personality" photos in the city—celebrities of the air, from President Hoover down.

Larry Richie, sec. to President Hoover, had as his week-end guests Amos 'n' Andy, Charles Francis Coe, writer of gang-land stories; N. W. Aylesworth, president of NBC; Frank Russell, of WRC, and Tom Shipp—all out at the Catoctin Camp.

Chester D. Pugley, v. p. Westchester County National Bank, Peekskill, N. Y., will put up the money in the National Press Club, will supervise an annual prize of $500 for the best all-talker of each year—like the Pulitzer prize for the drama.

Buffalo

By Sidney Burton

Streett Players opened at Erlanger Monday with heavy subscription list.

Charlie Raymond plugging the Great Lakes fourth anniversary currently.

Harry Webb, playing with the Publix "Winging Home" unit, formerly a Buffalo m. c.

Crystal Beach reopened and now being the only Canadian beach operating hereabouts.

Jitney Players producing Sheridan's "The Duenna" outdoors June 12 at School of Fine Arts.

Chains squawking at independent neighborhood houses premium nights and double features.

Studio Theatre Players started annual drive for membership. Players season closes this week.

Distribs cutting down roadshow protection on features. Majority of twice daily films here have flopped.

Guild's "Elizabeth" to topnotch business at the Erlanger last week. First time Fontanne-Lunt combination in Buffalo.

Great Peters, billed as 60 foot rope-around-the-neck hurler, was out of the Sells Floto show here due to a bad pain in the neck.

Lexington, Ky.

By C. G. Dickerson

Theatres win fight against daylight saving.

Tal Henry orchestra in town for brief dance engagement.

College lads going home this week will crimp boxoffice totals.

Heth shows, first carny of season, due in from Middlesboro, Ky.

Heffner-Vinson offering stock under canvas in Bluegrass towns.

Hotels entertaining guests with radio and glorified phonographs.

Lexington Opera House open after two years of darkness. Films only.

Kentucky without racing until June 28, when ponies open at Latonia.

Jack Richards, formerly of Field's minstrels, guest at Shrine Jester's installation.

Horse set here has taken up polo in earnest. Two clubs formed, each with its own field.

Joyland Park in full swing, but days have been too cool for swimming pool to click.

Local houses turning to radio acts to diversify film bills. Seen by optimists as first move toward return of vaude.

Post Roads

By Al Crawford

Buying gold key to city for Siamese king set back White Plains 500 smacks.

Sunday films in North Pelham follows pre-election pledge of Mayor McBride.

Gloria Swanson teaed at Saxon Wood's Club, near White Plains. Guest of femme group.

County Center, at White Plains, a year old May 22. Various rackets attracted 216,000 in the time.

Checkup on dancehalls being made in Westchester. Authorities say many violating regulations.

Applejack price skyrocketed to double after 65,000 gal. hard cider raid in Peekskill. "Yaller Jack" now $4.50 per qt.

John F. Flannery, 84, dead at Fishkill. For nearly a half century he ran a road house and hotel at Fishkill Landing.

Glen Island Casino reopened with Ozzie Nelson and his orchestra. Glenchester Corp. flopped with same project last season.

Ottawa

Bill McLaughlin goes jazz with a handsome and brilliant new car.

Extensive baseball pools stamped out by unexpected police action.

Queen's Park, oldest amusement park across the river, folds for keeps.

Ray Tubman explaining that "Seed" is not the story of the flop in wheat.

Mary Bruck, daughter of the well known exhib, wins oratorical championship.

Montreal promoters talk erection of film studio near here. Only mild interest.

After conviction and fine in local police court, operators lay off picketing three theatres.

Joe Franklin, of Keith's, secures a real cure in New York for old ailment. Recovering nicely.

Oscar O'Shea reduces prices for dramatic stock. Maintaining patronage despite summer weather.

Ambrose Nolan offers theatre passes to any city league team that beats his Avalon theatre ball nine. Nobody has collected yet.

Col. John A. Cooper, president of Motion Picture Distributors, sits on Parliament's door step during discussion on music copyright tax.

Louisville

By M. H. Hall

Blue Boar Inn, new restaurant.

Chicago "Trib" correspondent gave town a ride for Derby prices.

The "Times" apparently economizing by cutting out inside front page.

Dog races across river, in southern Indiana, popular with Louisville gamblers.

Frau Zeybruck left for Vienna to resume work in International School of Art.

National theatre, opened by Louis Brown, closed after two weeks trying first run films and vaude.

With death rate from traffic accidents 50% above Chicago, various agencies agitating for driver's license law.

Civil Service Board held hearing on vice conditions. Robbery of dice game in Hotel Watterson, by six bandits, led to activity.

Destruction reported of $2,500 worth of gambling equipment, seized Feb. 24, when Federal agents raided the Pines, roadhouse.

Players' Club elected J. W. C. Beckham, Jr., president, and Mrs. Wm. Belknap, vice-president. Boyd Martin, director for coming season.

Reports current of trouble between local music union and Mary Anderson, stock house. Wm. H. Wright running theatre at reduced admissions.

Reno

Hot weather hit with merc touching 90.

Town so crowded the natives are pitching tents in their back yards to rent.

Jack Dempsey figured in a minor automobile wreck causing traffic congestion.

Cornelius Vanderbilt sprained his ankle directing picture. Now sports a cane and slipper.

Max Baer, 16 pounds overweight, here to go into training for the Fourth of July fracas.

The sheriff had a chance to bring his machine gun out of its holster this week in chasing a bank robber. It was not fired.

Mayor Roberts killed a steer at his ranch on Memorial Day and put on a memorable barbecue for his entire political machine.

Basque sheepherders from all parts of Nevada will leave their flocks to roam on July 4 while they come here to cheer for Paulino.

Milwaukee

By Frank J. Miller

More German talkers and nontalkers at Davidson. Doing business.

Jimmy Devine's new ballroom is called the Modernistic. Advertising for 500 lady dance instructors.

Harry Quin, singing detective sergeant, has retired on a pension. Now with the Outdoor Relief Association.

Midget golf outfits seem to be having some trouble getting started. Too much free competition in public parks.

George Campbell, once a doorman at the Davidson, is now a vice-president at the First Wisconsin National Bank.

Tearing down the old chorus dressing rooms under Universal's Alhambra auditorium has brought to light many ancient lithos and photographs.

Tables have replaced one-arms at Thompson's remodeled. Vaudevillians will feel lost. Only one-arm now left in town is Bowles where you can find most of the stagehands after the shows.

Wisconsin gave away five straw hats each day during Straw Hat Week. Drawing was on the basis of admission ticket numbers. But weather continued too cold for lucky boys to flash the bonnets.

John P. Wagner, vice-president of the local Yellow Cab Company, testified against Emanuel R. Eichhorn, local attorney, claiming that latter sought to shake down three local men for $350 under threat of closing the Normandy, Ozaukee county night club. Wagner leases the club premises to Lee Gunning, operator.

Oklahoma City

By George Noble

Night clubs flat.

All nabe houses doing business.

Jimmie Dawson in the pink of condition.

Pat McGee swears it's his first and last unit.

New city manager making it tough on the speaks.

Frank McCabe is out of the hospital, and back on the job.

Russell Taylor's smile doesn't come off, even when business is bad.

John Schoeppel must have his coffee after checking up the day's receipts.

"Stewart," Warner's kid singing assistant manager, is getting a break over the air.

Manager Avery says that the blank pages in the back of his wife's cook book are for addresses of delicatessen stores.

Cincinnati

By Joe Kolling

Henry Busse's band back.

W. C. Gehring becomes local manager for Fox.

Jack Dempsey, of RKO vaude dept., did his act here.

Al Lever, a New York boy, making good in provinces.

Abe Libson took over Strand, 900-seater, in Newport, Ky.

Dice games about town have $50 limit, but it's not needed.

Season is under way for Coney Island Zoo, and Chester Park.

Since golf craze hit RKO staff, the office adding machine is working overtime.

Fred Toy rumbleseated with Frank Aston to the Indianapolis speed races.

Natalie Giddings Haburton off Crosley stations as p.a. On new local radio sheet.

National Players closed 38 weeks of stock at the Cox to fair biz. Theatre idle until fall.

Guy with top coat and straw lid tabbed by J. L. McCurdy as being ahead of summer and back with spring.

Seats that go haywire in one cinema palace here are tied shut. When the house is full it's half empty.

Will and Mrs. Hays got a combination vote for "king and queen" of the films in RKO screen popularity contest.

Main stem film spots putting warm-weather pajamas on seats and, where available, turning on chilled air.

Billy Bryan't show boat, which had profitable run here last summer, is back at city wharf for nightly oprys.

Paul McCullough visited Ed and Norbert Busse here en route to Hollywood. Stopped off with Bobby Clark in Springfield, O., too, their home town.

William Eimer gives up hostelry which he has conducted since 1909 to join Regal hotel. Eimer was a theatrical hotel man in the days when and had a 75-foot bar.

Newark

By C. R. Austin

Warner boys are relieved—the cut might have been worse.

Miniature golf cool this year and the For Sale signs are blooming.

Harry Kalmine, head of WB here, reads the novels from which pictures are made.

Luncheon clubs and civic societies are having a gorgeous time condemning gang pictures.

The little Carlton has cut prices to 35c top and giving double bills, mostly second runs with twice-a-week change.

The Branford is starting "Hidden Talent Nights" each Monday with an engagement the prize. "A rose by any other name . . ."

Charlie Haufler, pictures on the "News," and Robert C. Ring, ditto the "Call," had a love fest cheering the censors for deleting the ending and a few bits of "Public Enemy."

A recent m.c. at the Branford, dropped for refusing to cut dirt, played the Newark last week and went on with his old tricks. Manager Adams burned with the erstwhile m.c. getting fired several times. It ended with the ditcher merely announcing the acts.

St. Paul

Alky down to $5 the gallon.

Wife of Walter Feist, Tower manager, sues for divorce.

Renee Howard making the one-nighters ahead of Ben Bernie.

Tom Michelmore, of Chi Herex, here for three weeks' vacation.

Despite consistent losses, Garrick, indie house, stays open at 10-20 for double features.

Kiva Hoffman working the Hollywood makeup thing for a cosmetic firm on the Orpheum mezzanine.

Art Shires, Brewers' first-sacker, made personal appearance gratis with Husk O'Hare band at the Orpheum.

Ray O'Connell, RKO, and Ed Furni, Publix, had a chance for a good cry over business on joint fishing trip one afternoon.

Mrs. Mae Stanley (Kafka, Stanley and Mae) collapsed on stage and two hours later was recovering from emergency appendectomy. Two men continued the act.

Show Folks in Saranac

Saranac Lake, N. Y., June 1.

Show folks at this health resort are:

N. V. A. San.

Thomas Abbott.
Helen Antalek.
Mae Armitage.
Fred Bachman.
Allie Bagley.
Happy Benway.
Fred Buck.
Alice Carman.
Harry Clark.
Ethel Clouds.
Monroe Coleman.
Edith Cohen.
Mae DeLaney.
Frisco DeVere.
Xela Edwards.
Harry English.
Andreas Erving.
Kitty Flynn.
Doris Giltrap.
Chris Hagedorn.
Dorothy Harvard.
George Harmon.
Bobby Hatz.
William Holly.
Ida Howard.
Millie Jasper.
Valentine Kincaid.
Tots Koban.
Julia Kubas.
Dick Kuni.
Vernon Lawrence.
Lilly Leonora.
Jack Lewis.
Charles Libecap.
John Louden.
Mike McNamee.
Lawrence McCarthy.
Doris Moore.
Harry Namba.
George Neville.
Helen O'Rielly.
Gladys Palmer.
Angela Papulis.
Annamae Powers.
Nellie Quealy.
C. J. Quinn.
Ford Raymond.
Constance Reeves.
Fred Rith.
Ben Schaffer.
Toni Temple.
Catherine Vogelle.
Eddie Voss.

Harry Barrett, 302 Broadway.
Charles Barrett, 302 Broadway.
Charley Borley, Berkeley Apts.
Walter Daley, 10 Baker St.
Eddie Diamond, 20 River St.
Margaret Groves, Clancy Cottage.
Dave (DDH) Hall, 6 River St.
Mandy Kay, Clancy Cottage.
Russ Kelly, 19 Broadway.
Andrew Molony, 19 Broadway.
Jack Nicoll, Clancy Cottage.
Joe Reilly, 45 Franklin St.
Jean Steele, Clancy Cottage.

Left During May

Florenz Ames.
Edward DeCaro.

NEW YORK THEATRES

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Thurs. & Sat., 2:30

"A splendid American playwright at her best."
—J. Brooks Atkinson, N. Y. Times.
JOHN GOLDEN presents
AS HUSBANDS GO
By RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8:40. Mats. Wed. & Sat., 2:30

MARY BOLAND
in her Gayest Comedy Hit
VINEGAR TREE
8TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees. Wed. and Sat., 2.40. Byrant 9-2628

"Arthur Sinclair's performance in
OLD MAN MURPHY
is something to cheer about. . . . I hadn't laughed so much since the premiere of 'Once in a Lifetime.'"—Walter Winchell.
ROYALE WEST 45TH STREET Mats. Wed. and Sat.

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Evs. 8:40. Mats. Thurs. and Sat., 2:40.

RAMON NOVARRO
in "DAYBREAK"
A Metro-Goldwyn-Mayer Picture
FRED WARING'S PENNSYLVANIANS
Kate Smith Chas. Chase Comedy
BUNCHUK—ORCHESTRA
CAPITOL B'WAY & 51st St.
Fri.—"Never the Twain Shall Meet"

RKO
MAYFAIR Bway & 47th 2nd Cont. Shows Week
RICHARD DIX
JACKIE "SKIPPY" COOPER
in RKO Radio Pictures'
"DONOVAN'S KID"

GLOBE B'way & 46th Cont. Shows NOW
LEW AYRES
GENEVIEVE TOBIN
in "UP FOR MURDER"

PALACE 47th St. & B'way. Mats. Daily, 2.39.
GEORGE JESSEL
JACK BENNY LEDOVA
LOU FORMAN FRANK GABY
and FRANCES WILLIAMS

58th ST. Bt. Lexington & 3d Ave. 11 a. m. to 11 p. m.
Wednesday to Friday, June 3-5
TWO BIG FEATURES
"VIRTUOUS HUSBAND"
Elliot Nugent—Jean Arthur
"THE SKY RAIDER"
with LLOYD HUGHES

86th ST. Cor. Lexington Ave.
Wednesday to Friday, June 3-5
"VIRTUOUS HUSBAND"
Elliot Nugent—Jean Arthur
JOE LAURIE, Jr.
Fred Ardath & Co.

ROXY 50th St. & 7th Ave.
WOMEN OF ALL NATIONS
For Movietone Laugh Riot with
VICTOR McLAGLEN | EDMUND LOWE | Greta Nissen
El Brendel—Fifi Dorsay
On the Stage—"TEMPTATIONS," Orch. Ballet, Roxyettes, Chorus

The Parisian Front

By Christine

Paris, May 23.

Here's a bit of news from London that has its beginning on the Parisian Front, however. The English court is being swamped at the moment with the bowing and scrapings of high American society femmes, presented to the king and queen after a hectic sojourn in Paris where the court dresses are made.

Chicago maids and matrons figured largely in the first night review, but there crept into the gathering also one half of a former sister team. She is from Washington—Elizabeth Howry, daughter of Judge Howry—and some years ago on the stage with her sister, Mary. Both girls were formerly ardent pupils of Ruth St. Denis and professional in a classic though definite way.

No mention was made in the local society columns of this little pastime. Apparently only Elizabeth was presented. At least she was the only one mentioned, although Mary came to town with her.

White satin and chiffon with pearls were the most popular combinations worn, although here and there delicate shades of pink and blue—usually in lace—were also seen. The traditional wisp of tulle with the three Prince of Wales feathers were, of course, seen on the heads of all the ladies, but the Prince of Wales himself was not there, alas, as he had a date with the Artist's Benevolent Society.

Nude Parade

The poor old Palace theatre opened this week with a new revue, calculated by its title to win any stray tourists who might come to town. It's called a "Parade of Women" and the program is further baited with the fact that all this parade will be entirely nude. It wasn't of course—even in France there is a law—but one gets so sick and tired before the evening is over at looking at hordes of women with no tops to their dancing belts, that in spite of a lot of supposedly seductive ideas the whole show acts as a sedative rather than anything else.

And the theatre itself is anything but charming, the carpet being smallpoxed with cigaret burns, the ushers grasping and beribboned in the old fashioned and entirely unattractive manner, the program sellers always whining for a tip over the 12c charge for the program, the place noisy with the cries of opera glass, chocolate, caramel and orangeade vendors; and the only attempt at decoration being picture after picture — photographic and handpainted — of Harry Pilcer strung up at various intervals in the lobby and promenades.

The strongest thing about the show was the claque, new on their jobs and too enthusiastic. Very often it was obvious that the artist could have murdered them wholesale, as in the blind enthusiasm they laughed heartily before the gag was reached.

Two scenes of note, especially in costuming. One was a cocktail scene—backdrop an attractive bar with the Jackson chorus men doing a hand routine with cocktail shakers. The girls later come on in petaled dresses representing rose cocktails and Martinis. The material used in their skirts was unique and original, and resembled cellophane in warm red, yellow and deep green shades. It was cellophane, you could tell by the way it swished.

After the boys and girls did a double routine with cocktail shakers they came back on with triple masks, and the scenery began to go round and round. This would have given a swell illusion of "after the cocktail party is over" if the lighting had been better.

The other, which was well done, considering its main but worn out idea of nudity, was a butterfly scene. After a few dance turns there is a black out while a curtain is let down embroidered with phospherescent butterflies. Subsequently girls appear fully clothed in four of the same kind of insects, two of which are placed on their wrists. The white flesh and the color in the butterflies are quite attractive on the darkened stage.

Outside of these scenes the pep of the show is provided in the Jackson girls and boys chorus and routine, while the verbal dirt is amply taken care of by several French skits in which full length couches and double beds take the center of the stage.

A Head Gigolo

Several months ago a dance contest was held in France. Sobbie ran around to interview the winner, whose name, disappointingly enough, is Charlie. He is the head gigolo at the Lido and a nice attractive little boy with beautifully plastered hair. He spoke modestly of this triumphs in ballroom dancing and sadly of the well paid days when the management gave salaries for entertaining the ladies. Now he depends entirely on the ladies themselves for his rent and the daily creasing of his trousers.

Eighty cents a dance is his price and though he is often handed 20 he returns it with a well bred but crushing air of disdain. Sobbie couching her words in delicate French asked if he ever gave private lessons in tango to American ladies—who by the way are his best customers.

"Oh, yes," Charlie answered, "and for that privacy I charge $4 a lesson." "And the ladies," questioned sobbie, "are they usually young and attractive?" "But yes, mademoiselle," said Charlie valiantly, "they are young, generally only between 35 and 40, but sometimes they are a little bit heavy for the tango."

Sobbie: "Do you give the lessons here or in your apartment?" Charlie crashed right through with the an-

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Did You Know That—

More leases on summer houses will have to be cancelled if the Long Island Paramount studio closes...they say that Carmel Myers' nose is positively retrousse' these days ...Colleen Moore's very popular around these parts...noise in the rear of the Winter Garden is terrible, with no ushers to "shush" the incoming and outgoing patrons...it's as bad as the Globe...Bernice O'Neil and Edna Lambert are on their way to California...Harry Puck is spending a hectic two weeks in St. Louis putting on "Three Little Maids" for a local organization....Genevieve Tobin gives a swell performance in "Seed"...Susan Fleming is being swamped with invitations in Hollywood...the Zion Myers have adopted a baby... Claudette Colbert looked stunning in a little red suit while buying shoes the other day... the former Mabel Withee was lovely in blue satin frock and blue linen shoes at a Long Island party one night last week ...Ned Marin moved his film unit right on to Fifth Ave. the other day.

A Coast Theatre Opening

By Grace Green

Hollywood, May 30.

While Hollywood is in the midst of a tall economy wave, what with wives complaining about salary cuts and layoffs, you'd never suspect it from the de luxe special train that went up to Santa Barbara for the opening of the new Fox Arlington. The Fox West Coast was the host.

Everything is on the house from departure to return. Train is a night club on wheels.

Party of 125 guests, all stopping at the Biltmore hotel in Santa Barbara.

The femme stars togged themselves out in sensible, but smart sports' outfits. Vivacious Fifi Dorsay looked particularly Frenchy and chic in a bright red flannel dress and beret. The short jacket and accessories were of black.

Myrna Loy's maize wool dress was okeh but the tan sports' coat with the maize stripes far from attractive. She looked splendid at night in a slinky, perfectly fitted white satin gown with appliqued touches of crepe. Her tiny white moire coat was becoming and different.

Janet Gaynor, the star in "Daddy Long Legs," the first picture at the Arlington, chose a delightfully girlishly beruffled maize crepe and lace gown. She certainly selected the proper shade to bring out her red hair and peaches-and-cream complexion.

Virginia Valli, with her new husband, Charlie Farrell, looked radiant and happy. Her gown was of red chiffon and her wrap of black velvet.

Decidedly charming was Virginia Cherrill. Her striking gown of delf blue crepe had a short coatee of royal purple crepe to further enhance her blonde, delicate beauty.

Joan Bennett's short red velvet cape, banded with chinchilla was lovely, but not with the pink eyelet embroidered gown she was wearing. It was a bad contrast.

Majorie Rambeau in a brightly flowered crepe gown looked slimmer and younger than ever. Her voice is one of the nicest heard around these parts.

Marguerite Churchill has gained more poise and self assurance in the past few months. Her black sequined gown was sophistication in itself.

Practically the whole of Santa Barbara turned out to see the stars.

For an actor who's been off the screen so long, they sure applauded Nils Asther.

A Draw

It couldn't have been the antiquated farcical comedy, "Mrs. Bumpstead-Leigh," that accounted for the splendid turnout at the Mayan, so it must have been Mrs. Fiske and Sid Grauman. This veteran actress and the entire cast were excellent. Donella Donaldson, as the maid, warranted the tremendous applause she received.

Mrs. Fiske chooses gowns which accentuate her good points. Especially wise is she when she accepts Lucille-designed gowns with the mitten-like sleeves partly covering her hands, which are generally the tell-tale of age. Exceptionally becoming was the periwinkle lace gown with the matching transparent brim hat.

Lurene Tuttle looked cunning in a crisp, white organdy with tiny pink and blue embroidered flowers scattered over it. The full, circular skirt fell in graceful lines as did the large bow on the left side. The tiny tight sleeves bound in blue completed this dainty frock, which was worn with the proper girlish grace.

Surprising how many former

(Continued on Page 63)

Going Places

By Cecelia Ager

The Colored Miss Randolph a Standout

There's a colored woman at the State this week who shuffles on disconsolate in pointed satin slippers and hallelujah, how they pinch! But she don't say nothing, she don't mind. She done dressed herself up grand for all those swell white folks, fancy new dress, hair straight and shiny, smiling, working all the time. Miss Randolph appears in La Mannos "Parisian Ambassadors," and when she sings her sister artists are shown up. Miss Randolph likes her color, she likes everything—everybody. She's happy and she's natural, and she cajoles without guile. It doesn't matter how blue the intent of her lyrics, because she's straightforward about it; she washes it clean. Spontaneous, with the unexpected outbursts of a volcano, Miss Randolph is somebody to see and listen to.

Anatole Friedland's "20th Century Revue" has a surprise opening that the audience thrills to for the rest of the act besides one of the best looking redheads that ever marred her beauty with pink. The girl does everything she can with costume colors to detract from her crowning glory, but despite the oranges, pinks and golds she surrounds herself with, her tresses are triumphant. Miss Haley (Lang and Haley) is fashionable in a red crepe dress with the right lines, but her long black kid gloves are already demode.

Nothing Luring About "Gertie" at the Strand

The Strand was cool inside and the street outside blistering hot, but "Gold Dust Gertie" on the screen was worse than the heat. Winnie Lightner is cavorting on the Strand's screen, violently abetted by an unpleasant picture and unattractive cast. Winnie, the hoyden; Winnie, the cut-up; Winnie, the ogler; Winnie, the pooh-pooh, is out to get her man. Her tactics have all the grace, all the subtlety, but none of the loveableness, of a friendly hippopotamus. Winnie alone could be put up with; she's a hearty, if somewhat misguided package of pep, but add Olsen and Johnson and the trio is just too much. All together, working with the vehemence and clatter of steam drills, they drag forth about three harried laughs. To the femme eye the picture has no excuse for its slapstick, no logic, no taste, no idea, no production, and its bathing suit parade only goes to prove how rare the feminine extra who's equipped by nature to demonstrate the devastation said to be lurking in one-piece garments.

Can't Impress Yorkville

Yorkville hausfraus entering the 86th Street theatre this week-end will not be seized with pangs of envy for dresses like those the beautiful ladies on the stage are wearing. Their own wardrobes will seem wholly satisfactory, for the costuming of bill does nothing to promote the instinct of imitation in the audience. There are only two actresses present anyway.

Virginia Bacon tarries long enough when deciding on her costumes to remember her eyes are blue. Blue tulle and satin with rosebuds sprinkled through the transparencies of the skirt, then blue velvet as a basque, with shaded blue chiffon floating in points round the knees, and finally red, white and blue for a military dance.

Pam, an actress with bunches of grey hair, a pink and white make-up, and a most youthful figure, appears in black lace over flesh pyjamas. The rage for pyjamas isn't at its best on the stage. There's the fit of the trousers at certain strategic spots to contend with. Pam saw to it that hers fit tight, with the result that parts of it, coupled with her own

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MARRIAGES

Roselyn Schneidman (non-pro) to Ken Lyons, June 21, in Brooklyn. New York. Ly.ns is a theatrical p.a.

Barbara Collier of Seattle to Jimmie Greer, saxophonist of Gus Arnheim's orchestra, May 24, at the Ambassador hotel, Los Angeles.

Mrs. Janet Gattis of Beverly Hills to John McCormick, former film director and producer, May 22, in Honolulu, Hawaii. They will return to Hollywood to establish residence.

Bert Tucker, son of Sophie, has taken out a license to marry Lilyan E. Weiner.

Lain Blair Cloutier to Eugene Philbin De Got, May 29.

Phyllis Morley to Jimmie Reagan, actor-writer, May 25, in Los Angeles. Miss Morley was Reagan's former secretary.

Engagement of Lillian Blaufox to Martin Langberg (non-pro) announced last week. Miss Blaufox is former theatrical p. a. and at present with Phil Kornheiser, music publisher.

Laolyn Northcutt to Gerald Geraghty, son of Tom Geraghty, scenario writer, May 2, Riverside, Cal. Bride is step-daughter of Chandler Sprague, director-writer.

Charles Kenyon, playwright and screen writer, to Mrs. Beverly Ann Ransom of New York, at Santa Ana Cal., May 25.

BIRTHS

Mr. and Mrs. Richard A. Whiting, daughter, Hollywood hospital, Hollywood, May 18. Father is the songwriter and now in New York.

Uncommon Chatter

By Ruth Morris

Ledova Wiggles Rumba as Art at Palace

Vital rhythm, a sense of humor and a Rumba wiggle insure hearty applause for Ledova, the latest exponent of what the Palace likes to announce as Terpsichore. Ledova's is a diversified program, opening with a modern jazz number whose attempt at stylized dressing lacks the smartness of its impressionistic skyscraper background. A "Gay Nineties" burlesque chuckles over the artificial graces, curled pampadour and viscous pink tarletan of a prissy ballerina. The finale works to an exciting riot of Cuban music, the dancer in ruffled organdy that trails to the undulations of busy Rumba contortions.

Frances Williams' customary sunburn flatters her blondeness and makes the most of white organdy, tight around the hips and belling to in-step length. All-over black circlets, dotted with fine rhinestones, spread as they progress toward the hem-line to heighten a stunning stage gown.

Frank Gaby's assistant tries vainly to do a Gracie Allen, her white crepe frock flattered by the luscious rose-red of a neatly fitted silk jacket.

Kate Smith Needs Careful Modiste

A less forceful songstress would give up in despair without attempting to fill the difficult spot Kate Smith occupies this week at the Capitol. After Fred Waring's Pennsylvanians have held the platform for half an hour, have registered soundly, and built their presentation to a terrific two-orchestra climax, Miss Smith is given her first fling at an audience, sated with delightful musical entertainment. That she finishes two numbers and an encore to solid applause is a tribute to her pleasant manner and big, true voice.

Most stout women of the stage believe in emphasizing proportions as a source of hearty comedy. Miss Smith, graceful for a large woman, needs nothing more than her voice and presence to put her over. She would do better then to choose her frocks carefully, with a view to cutting down line. Dark, dull crepes are preferable to the large-patterned light silk she wears at the Capitol. Plump arms will be flattered by short kimona sleeves, extending beyond the shoulders and running into an off-center surplice bodice that establishes a neat waistline in place of the untidy wrinkles that now billow about Miss Smith's substantial form.

Soloists with the Waring band are, rightly, subordinated to the faultlessly rehearsed accompaniments of one of the most expert aggregations that ever enthralled an audience. The Three Girl Friends chose chalk-white crepe and sun-tanned hose to project the style of simple sports costumes, Tonita wiggles through a Rumba in a ruffled train, its length compensating for an otherwise scanty costume, and Evelyn Nair, a seductive brunette, effects coral pajamas, fullness inserted in back over the hips, to give unaccustomed grace of movement to a divided skirt.

Dodge Twins Try to Cajole Hard Boiled Hip Audience

Possibly without the intention of appearing to enjoy their own charms, the Dodge Twins manage to convey the impression that Hippodrome patrons are lucky, lucky people to be able to view such enchanting performers as they are. They smile too, too sweetly, draw down the corners of their mouths in petulant prettinesses, blink their large, lustrous eyes. Graces such as these are not apt to impress the hard-boiled old Hip, which would much rather see a comedian receiving a kick in the rear. The girls' costumes are unchanged, and very nice.

Alice Lamont has talent; she can trip along a tight-rope, do a buck-and-wing, or feed lines to a comic with graceful ease. Her clothes feature rhinestones in a nice quiet way. A gown of silver sequins would be improved by a raised waistline and the elimination of a shoulder

(Continued on page 63)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Adele Windsor, picture player, was killed May 26 when a fire engine crashed into the taxi in which she was riding.

Independent taxi men again talking 15 cents a mile rate.

Rudolph Spreckles and others are being sued in N. Y. Supreme Court by stockholders demanding an accounting in the sale of Kolster Radio.

Raymond Moore has purchased "Ladies of Creation," comedy by Glayds Unger, and will try it out at his Cape Cod Playhouse, Dennis, Mass., this summer.

Madeline Morrow has composed the music for the Guild production of "The Way of the World."

George White has gone to Paris.

Complete cast of Zeigfeld "Follies" includes Harry Richman, Helen Morgan, Ruth Etting, Jack Pearl, Viola Tree, Ethel Bordon, Hal LeRoy, Albert Carroll, Pearl Osgood, Frank and Milt Britton, Mitzi Murphy, Collette Sisters, Cliff Hall, Buck and Bubbles and Reri. No he-chorus. Boys are "male soloists."

Al Trahan, back from England, insists that at the royal benefit the Queen slapped King George on the back so hard that he dropped his program. And she was laughing at Al!

Lee Miller, contortionist, has been awarded $6,000 for a broken arm. Tripped over a sidewalk obstruction left by subway contractors.

"Aluminum Parties" developing a racket. Two phoney utensil salesmen, muscling in on usual cooking demonstration, pinched for cleaning out the guests.

Car tracks in 6th avenue come up during subway building.

League of New York Theatres has appointed a committee to study road conditions. Includes Marchs Helman, David B. Finestone, Brock Pemberton, L. Lawrence Weber, James F. Reilly, Warren P. Munsell and Dr. Henry Moskowitz, advisor to the League.

When a pianist gets his hair cut, it's news. Seymour Miller, musician, and Paul Kessler, barber, were arrested for fighting. Seymour claimed two minutes too short a time for a clip. Sentences suspended after an argument as to the artistic value of the cut decided in favor of the barber.

Alex A. Aarons and Vinton Friedly have taken the Liberty theatre for fall productions. Open Sept. 15 in "Singing the Blues."

Fay Templeton declares she has finally retired.

Roy Schuster, dancer, who shot and killed his wife in her lawyer's office May 2, was captured in Little Rock last week.

Fortunio Bonanova, of "Silent Witness," complained to police that Arthur Talbott, fellow player, had threatened him. Trouble over Bonanova's attentions to Gladys Blake, vaude actress. Backstage scrap delayed the curtain Saturday, May 23.

National Retail Dry Goods Ass'n is campaigning for sponsored talking pictures to be shown in their stores. Will wire auditoriums.

Sid Terris, boxer, is suing his mother for $150,000 which he says he gave her to keep for him. She contends it was a gift.

Frank Cage, president of Sloppy Joe's Club in the 40's, made legal objection to being classified either as a cabaret or a speak when before Magistrate Gottlieb on a summons. He contended that all patrons carried membership cards and their names were written in a book. The magistrate took until June 5 to think it over.

Paramount-Publix has deposited $750,000 with the Chase Nat. Bank for the retirement of its 20-year 5½% sinking fund gold bonds, as required by the indenture. The original $15,000,000 issue is reduced by that much.

Chorus girls of the defunct Fifth Avenue burlesque stock are suing for their salaries.

Calvin P. Burke, former theatrical man, accused of having married five women and taken their money, was nabbed in Memphis last week.

"Zelda Marsh," by Charles G. Norris, has been purchased for picturization by Columbia.

Shuberts will do Elmer Harris' "Forbidden" next season.

George E. Akerson, formerly sec. to President Hoover, and now with Paramount, is being sued by a brokerage concern for $3,670. No details given.

Modified traffic rules to suit the lighter theatre business went into effect in Times Square Friday (29). Parking allowed until 10:30, with an hour of no parking until 11:30.

Connie Immermann, of Connie's Inn, is being sued by a woman who claims to be his common law wife. Connie denies that he ever went through with a common law ceremony, though he admits he knows her. Judge upheld his contention.

Laurence Riv[illegible] has acquired "Alice Takats," Hungarian play, for fall production. Jose Ruben is making the adaptation.

Fat Duringer, on trial for the killing in the Bronx of Virginia Brannen, taxi dancer, offers a defense he was shooting his gun merely for excitement and that the girl pulled the muzzle toward her abdomen. That and drunkenness are his plea on the trial now holding.

"Once in a Lifetime" has been awarded the Megrue prize, determined by the Dramatists Guild, as the play offering the best cheer up.

Col. De Courcey Brown, who a few months ago tried to commit suicide because he could not live without his wife, is now in Reno so that he can.

Mrs. Nixon-Nirdlinger is selling the story of her life to a syndicate.

Wife of Big Bill Edwards demands—and gets—jury trial in his suit for divorce. Wants the chance to clear herself publicly.

Frieda Hempel is winner in the $50,000 suit brought against her by a vocal teacher who claimed to have come to America on her premise to get him pupils.

Westchester County Park Commission has established an ice casino in the County Amusement Park in the naive hope of battling the speaks. Ice is only one part of a speak's appeal.

Cheryl Crawford, Harold Clurman and Lee Strasberg are opening a summer theatre at Brookfield, Conn. A number of Guild players have been loaned, and Guild plays will be tried out.

Daytime parking banned in lower Broadway.

Marion Roberts, "Legs" Diamond's showgirl pal, in fresh trouble. Wanted for a holdup in Connecticut.

Long Beach has a nude bathing cult. May be a press gag.

Mrs. Robt. Mendenhall, professionally known as Florence House, is among those believed to have been lost in the "Sea Fox," supposed to have been sunk in Long Island Sound.

Mary Roberts Reinhardt operated on in Washington. Condition satisfactory.

Radio board investigating charges that G-E is selling time over its experimental station at Schenectady. W-E charges $500 an hour when the broadcast also goes over WGY. Not permissible, according to rules.

Gene Tunney, back from Russia, says its army and athletes are phoney.

The Edward F. Huttons have forgiven their daughter, Eleanor, who eloped with Preston Sturges, author of "Strictly Dishonorable," fifteen months ago.

Henrietta Addison has been appointed morals commissioner of N. Y., with the official title of Sixth Deputy Commissioner of Police. Late the head of the Crime Prevention Bureau.

New curfew law requires all night clubs to close at 3 A. M., except in hotels having 200 or more rooms. Present law requires only 50 rooms.

Francis (Two Gun) Crowley, killer of cops, whose arrest gave the newsreels one of their best gangster productions, has been given the death sentence. Two women involved; one claimed to have turned him in by Crowley.

Court rules that John C. Flinn and Henry F. Lalley must stand trial for responsibility in Pathe studio fire.

Chorus Equity's paid-up membership has dropped 50% the past year.

Mrs. Celia Bairnsfather, wife of the cartoonist, has dropped her divorce suit in the local courts, although a decree was about to be granted.

Eugene O'Neill's son, student at Yale, has been awarded the first Winthrop prize, whatever that is.

Auto registration in N. Y. State now 2,307,730.

Two girls were injured and a horse killed in a steeplechase for women at Devon, Pa.

"Count" George Constantine Constantinovich, haled into an Irvington, N. J., court for wife beating, was given three months. Objecting that this would interfere with a contemplated trip abroad, the alleged count was given suspended sentence on condition he never comes back.

Albert Johnson may become a producer next fall on the profits made from production designing.

LOS ANGELES

Harold Glenn, actor, was robbed of $10 and his watch by two foreign looking bandits, who slugged him on the head with a blackjack, and fled.

Sonia Schulberg, young daughter of B. P. Schulberg, will be one of a party of 52 school chidren who will make a good-will tour of English and French institutions. She leaves Hollywood June 5 for Washington, D. C., where the 52 will be greeted by the president.

Ivan St. Johns, writer, swore out a warrant last week, charging Jocelyn Lee, actress, with disturbing the peace, alleging she shattered 16 windows in his home, put dents in his walls, and attempted to attack him personally. It seems Miss Lee was offended because her former husband, Luther Reed, director, refused to take her along when, under the terms of their recent divorce, he called to take their two children for an outing. Reed went to St. Johns' home, and Miss Lee appeared there shortly afterward.

Bank account of Lawrence Tibbett was attached last week by Roscoe Karns, actor, and his partner in a market, Otto Remke. Suit for $250 is allegedly an unpaid bill for meats.

Leonore Rosin, actress, is the object of a police search instituted at the request of her mother, following the girl's leaving her home.

Fred H. Girnau, under indictment for misuse of the mails, sought a perjury complaint against Daisy De Voe, on grounds that she furnished him with information on which he based the scandalous articles which caused his arrest. Complaint was denied. Miss De Voe has a $100,000 suit pending against Girnau, alleging misuse of her name in his articles in the "Coast Reporter."

Ralf Harolde, actor, and his wife, Ann Wilcox Harolde, have agreed to separate. No legal action has been decided upon as yet. Temperamental clashes were given as reason for the separation.

Failing to effect a reconciliation, Elizabeth Garrett, studio stenographer, was granted a divorce from Otis Edgar Garrett, film editor, on grounds of desertion and $35 a month for support of their three-year-old daughter, who was placed in their joint custody for a trial period of six months.

Standard Casting Directory, Ltd. has filed suit against the General Directory, Ltd., monthly publication of the same order, for $250,000 damages and an injunction for alleged copyright infringement.

Margaret Balzell, film actress, hurled through the windshield in an auto crash, received face lacerations which will scar her for life. She was riding with Sandy Roth, assistant director, when their car collided with one driven by a negro.

Irvin Willat, director, was ordered by the court to pay Walter Cameron, horse dealer, a $204 feed bill for horses he later sold for $70.

Marco Charles, film promoter, was convicted on one count of violation of the Corporate Securities Act, last week, after complainant, Mrs. Phoebe Beecher, told the court that he promised to star her in four films, provided she would invest $300 with him, which she did, on May 1, 1929.

Ramon Novarro appeared as a character witness for the defense in the trial of Jacques Sameniego, who claims that Novarro is his cousin, and Wilbur Mossburg, accused of the murder of Ralph Trump, in an attempted hold-up three years ago.

Fire starting from the explosion of a film in a cutting room of the Tec-Art Studios caused damage estimated at $50,000, chiefly in the destruction of 150 cans of film. Among them a Hoot Gibson, produced by Allied Pictures. No one injured.

Helen Twelvetrees was eliminated from $100,000 suit brought against her and others by Mrs. Anna Ruth Price for injuries received in an automobile accident when it was shown that she had not been served.

Charlotte Morgan, entertainer at B.B.B's cafe, Hollywood, attempted suicide by poison. Questioned by police as to her motive, she told them that she was despondent. She will probably recover.

Body Judgments for Unpaid Pay Of 40 in 5th Ave. Stock Burlesque

Municipal Court Justice Eder in Part 1 Third District Municipal Court awarded judgment to 30 girls and 10 men, plaintiffs in an action they brought against Charles Bragg, manager; Edward Sullivan, treasurer; Harry Weiner (angel), William Lansman (angel) and Nat Posnick, stage manager of the stock burlesque, formerly of the Fifth Ave. theatre, at 28th street and Broadway.

Trial lasted two days. The plaintiffs, including Sally Swann, sued for a total of $3,000. The suit was for salaries owed the plaintiffs for two weeks.

Weiner testified he had nothing to do with the show. Judge Eder adjourned so that the attorneys for the plaintiff could produce records. They did. Attorney Altman produced a contract bearing Weiner's signature.

When Judge Eder observed the signature he became irate and stated that he would call the attention of the district attorney to the statement made by Weiner that he had nothing to do with the show. Judge Eder asserted that he had never heard in his long experience of such a perjurous statement as made by Weiner.

The Judge also gave the girls $5 additional as costs and issued body attachments. If the judgment is paid within five days the body attachment will not be executed. If the defendants fail to pay the judgment within five days the court order will be executed and the quintet arrested until the judgment is paid.

10c Burlesque Plan May Spread Over U. S.

The stand up plan for audiences at 10c. admission started considerable activity among burlesque operators who had no idea that any money was to be picked up in the empty store show gag. Immediately four men started negotiations to establish a Woolworth circuit of such houses in other cities where the plan has never been tried.

If things work out successfully in the key cities listed, it may be that the girls will be transported from town to town every three or four weeks with the principals remaining where engaged.

Meanwhile, the Clyde Griffith office here has been commissioned to line up girls for the proposed 10c. burlesque houses in New York.

Mutuals Close Out, And with It Maybe Out Goes Mutual Name

The last of the traveling Mutual shows closed Saturday (30) with the belief current in local burlesque circles that the word "Mutual" has also gone from permanent stage use.

After the Mutual offices had wound up a pretty disastrous season 10 new shows were flung together for what was termed a "10 week season" with three of them running several weeks beyond the scheduled closing time.

While no claims were made on returns, Mutual execs claimed the season was satisfactory.

As matters stand nobody seems to know just what is going to happen in burlesque next season, despite repeated propaganda sent out.

ENGAGEMENTS

Harry (Hello Jake) Fields opened at 5th Ave., New York, Monday (25).

John Grant to double between Apollo and Republic stocks, New York.

"Circus Days," vaude animal act, was given an extra booking this week at the Apollo stock, New York.

Chickie Wells Wants Divorce

Waterbury, Conn., June 1.

Chickie Wells (Rose Wells Straub), of burlesque, has started a divorce action here against Howard Straub, former Syracuse, N. Y., theatre manager.

She charges cruelty and intemperance. They were married at Utica, April 12, 1927.

42D ST. HOUSES MAY FOLD ANY DAY NOW

Last week's heat socked the two burlesque stock houses on 42nd street so hard that both began to see visions of closing.

Billy Minsky has issued notices to 12 of his chorus girls at the Republic. When the house opened there were 32 on the payroll. Reported Minsky & Weinstock may put in a black and white show for the summer.

The Eltinge is also said to be prepared to bow out quickly now that it is playing on a week to week basis.

Stock Doubling

Chicago, June 1.

George Fox, who operates the Gaiety theatre in Milwaukee, is around town dickering for a burlesque spot here. Wants to alternate shows between the loop and beertown.

Three burlesque spots are available at present, Empress, Star and Garter, and the Haymarket, which went dark last week after several weak attempts to get going this season.

Star and Garter looked upon as the most eligible spot, but neither Fox nor anybody else appears willing to stand for the steep rental, figured at well over $50,000.

STOCK REPLACES MUTUAL

When Mutual shows moved out Saturday (30) at the Gaiety, Washington, burlesque stock moved in for a few weeks' trial, with former Mutual operators interested.

Among the women engaged were Lucille Carroll and Sallie Van.

Another Musical Stock

With burlesque having played its last date at Fox's Jamaica (Long Island), the Bert Smith musical comedy stock opened an indef engagement yesterday (Monday).

Smith's company will change its bill weekly, using its own principals and chorus in script assignments. Smith just closed an eight-week engagement at Fay's, Philadelphia.

Fay Norman Gives Notice

Fay Norman, principal woman, after a disagreement with Joe Rose, number producer, at the Eltinge, New York, has handed in her notice.

This is the third round of hostilities between stock burlesque principals in New York recently.

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15 YEARS AGO

(From Variety and Clipper)

In an auction of seats for the opening night of the Ziegfeld "Follies" of 1916, the amount reached $18,000. William Randolph Hearst paid $2,012 for 12 seats.

American Federation of Labor was making an effort to get picture actors and actresses to join the Actors' Equity Assn.

Nellie Revell wrote her first play while director of publicity for the Orpheum vaudeville circuit. The play was called "Spangles" and dealt with circus life. (Later it became a picture (Universal), but Nellie is willing to forget that.)

A ruling was handed down by Judge Crain of the New York Supreme Court that cabarets did not require a theatre license. Affected over 100 restaurants in New York city.

Friars repeated its Frolic of the week before at the New York Hippodrome and donated the entire receipts to the Actors' Fund.

Bert Williams, famous colored comedian, now deceased, one of Ziegfeld's features in the "Follies," signed a contract to do a comedy for the Essanay Co.

Equity's full membership by vote almost unanimous for affiliation with the American Federation of Labor. Opened negotiations with the White Rats' union, which held the only A. F. of L. theatrical charter obtainable.

Morris Gest got the Manhattan Opera house in New York on a long-term lease. He was planning a series of spectacles.

Geraldine Farrar and her new husband, Lou Tellegen, hopped out to Blanche Ring's ranch in California, where they spent a belated honeymoon, caused by both being in separate shows after marrying.

50 YEARS AGO

(From Clipper)

Both houses of the Pennsylvania legislature passed a bill prohibiting issuance of licenses to theatres for selling intoxicating liquor, the biggest part of their incomes. Penn. was the third state to pass such theatrical regulations.

Dramatic critics of New York city were sobbing in unison about the announcement from managers regarding plays and actors for the coming season. Reason for squawks was list of unknown actors replacing vet stars.

The snake wagon of a circus was tipped over by the horses running away while parading in downtown Chicago. When the big boas plopped out of the broken wagon on the street, that cleared out lookers-on in nothing flat.

West Brighton Beach at Coney Island opened a new "Beer Palace," engaging a large fife and drum corps to stand in front to draw business.

A pro ball team at Memphis called the Riversides had a one-armed pitcher named Carr. He struck out 18 men in one game and knocked two homers with bases full, bringing in eight runs.

Comedy artists who could sing as well as be funny were in great demand in 1881. If also dancing, they were considered of star calibre and commanded high salaries.

People looking for angels went right out in the open after the chumps in these days. An ad in the Clipper said: "Wanted a lady with plenty of capital to play star part in a play."

Inside Stuff—Pictures

Producers' difficulties in bottling up studio news of any importance was shown in the case of the Warner-First National salary cuts. Morning L. A. "Times" carried an A. P. wire story from New York announcing the slash, with a story underneath telling of Jack Warner's denial.

During the day the "Times" city desk was bombarded with telephone calls from people saying their salaries were to be cut or that they would be eliminated from the payroll. It was their way of getting even with the studio for the reductions.

Picture people are acquainted with the power of news stories and know the ropes when it comes to giving out a story. Usually, when an important studio move is made, somebody is on the wrong end. In many cases the dailies get their news through these persons volunteering the information.

A star-producer couple who were planning a divorce some time ago knew the newspaper end so well they gave the story of their split to one L. A. morning paper only on promise that it would be handled right. They denied the split to the other morning paper, which had the tip. Result was they made the paper they lied to a bitter enemy, while the first daily would turn against them just as easily if the story warranted.

All this pother over the advertising picture on the screen is far from being new. Inside of a year from the time the picture became a theatre proposition, there was a short length advertising Dewar's Scotch in which an ancestral portrait came to life and climbed out of the frame for a drink.

Some years later $20,000 was paid Vitagraph for "Princess Nicotine," one of the best trick pictures ever made. The only advertisement was the use of a "La Tunita" box which appeared in most of the scenes.

The old Edison company regularly made propaganda pictures for pay, working them off as regular releases. Each year it made a Red Cross Seal picture, or make anything it thought it could get away with—and it got away with plenty—from lip reading for the deaf to one of the original safety first campaigns.

Pathe spilled the beans with "A Family Jar" which rather blatantly advertised Beechnut bacon. For several months a war was waged against the use of advertising, but gradually the kick was forgotten, and the producers again resorted to film ads, but rather more circumspectly.

By this time next year the present flare will have been forgotten. Either the ad pictures will get over (which seems unlikely), or they will be gone and with it the memory of the kick-up they created.

The mother thing is no longer an attraction at the box office, no matter how well the mamma role is done or by whom played, unless it's a drawing name. Universal makes this claim, based on survey of exhibitors.

After killing the mother as well as the money angle on "Mother's Millions," renamed as third choice, "She Wolf," U, is heading the cry of the field further by staying entirely away from the mater slants on all publicity, advertising and exploitation, even though considerable had been prepared.

U is trying to get around it all by exploiting "She Wolf" as the woman with millions who was in love, plus ways in which, through the mother, the juvenile interest can be played up.

Scenario department rule, in effect at nearly all studios, of returning without opening unsolicited manuscripts sent in by mail, was temporarily suspended at Universal studio on the coast recently. A magazine editor induced Carl Laemmle, Jr., to contribute an article on screen stories. Junior had someone write the usual hooey about the studio, always wanting good stories and glad to read them, etc. Result was the scenario department at U was flooded with mss. Readers, not knowing anything about the article, sent back the masterpieces unopened.

Kick was soon registered with the magazine, with the result that Junior told readers to open the stuff. They opened all letters after that until the effect of the article wore off.

A former Hollywood newspaper man who became thoroughly vinegared on the picture business, is now working at his profession in Del Monte, Calif. Whenever he gets a chance he does his worst for the business.

Leslie Howard and Marie Dressler, recent visitors to Del Monte, both returned with the complaint that he had misinterpreted them. At present there is talk of telling picture people to stay away from Del Monte unless the D. M. business men do something about it.

Miss Dressler was terribly misquoted in an A. P. dispatch over the M-G-M studio officials.

Gigolo cycle is on, four studios contributing and others awaiting the public reaction. Paramount pioneered with "Ladies' Man," William Powell as the male hostess, and has "Evening For Sale" coming up for Paul Lukas.

Metro made "Dancing Partner" with William Haines and adopted the title of the song that made the public gig-conscious, "Just a Gigolo." Radio has "Dance, Gigolo, Dance," for Ricardo Cortez and Warners has "Paid to Dance" for Frank Fay.

A future possibility is "The Wonder Bar" when and if that Jolson gets a screen break.

Paramount which announced it was to make many mystery films as a substitute for gangster stories is attempting to bring about a strong return of the mystery cycle through "Murder by the Clock." Picture has been given a strong cast and will get plenty of production value. Edward Sloman, director.

Old style farcical or dramatic mystery, with nobody knowing who shot cock robin until the end, has not been as plentiful during the past year. A good thriller, Par feels, will put exhibitors and audiences on the lookout for others to come.

Studios are between the devil and the deep blue on the gang cycle matter. Hays' office wants to play them down because of the reform element, and continually tells the execs that the present crop will die at the b. o. due to a public sickening. Meanwhile the studios are getting different info from the exhibitors, who are currently finding that this type is the old variety that is satisfactory to the coffers. Reluctantly some of the studios are dropping off the intended underworld materially, shelving some and deganging others.

Probably what is the most complete financial reports ever issued by a motion picture company is that which has been put out by Fox Film. From an informative angle it is practically a general history of the company and took weeks to compile.

This was done under the personal direction of Harley L. Clarke, president, by Glen Griswold, v. p. in charge of public relations. Griswold is a former newspaperman and expert at financial analyses, having been editor of the "Journal of Commerce" before coming to Fox.

One of the major companies recently forced the retirement of one of its execs in New York by locking him out of his office. That the company had contemplated ousting the particular official had been known for some time, but the procedure was something different.

It was first accomplished by firing the exec's personal office assistants and was followed by shutting the office. The next day all records were removed to another vault.

Inside Stuff—Vaude

Dr. Edgar Mayer has found a way to turn the N. V. A. Sanatorium at Saranac, N. Y., into a second charitable channel but still bringing some income to the institution. Many non-show patients in the Adirondacks need surgical attention. It is usually expensive, sometimes requiring three or more operations, mostly on the ribs, and a period of six weeks or longer to recover in a hospital.

Through an agreement made by Dr. Mayer with surgeons of that section who treat the people of more moderate means unable to afford the $1,000 or $1,500 necessary for the usual surgical and hospital attention, the top floor of the N. V. A. Sanatorium has been set aside for the surgeons' patients. The operating surgeon will probably waive or at the most make but a nominal charge, with the Sanatorium's expense for the six weeks or so not exceeding $200.

The outside patients do not come into contact with nor interfere with the treatment for the show people in the institution.

In return for their gratutious services in operating on the lay patients, the surgeons simply ask permission of Dr. Mayer that they may utilize the Sanatorium's laboratory for experimental work.

The arrangement will work two ways: giving the Sanatorium some income for its present vacant space on the top floor, while proving unexpectedly inexpensive for those who thought they were to undergo a highly charged siege, or without the means to meet the larger expense.

At present there are around 60 show patients out of room accommodations for 120 in the Sanatorium, all below the top floor.

The noisy farewell tendered Ernie Van Friday (29) on his departure from the NVA clubhouse, where Van had been making his home for some time, was in decided contrast ot the hushed silence which formerly prevailed especially under the former E. F. Albee regime. The main clubroom saw men and women talking and shouting "good bye" to Van and making a demonstration unlike any seen before.

And all this recalls the sensation that Will Morrissey created some years ago when at night he came to the top of the club stairs and yelled in a loud voice plainly heard all over the place: "What's the matter with everybody here? Afraid to make a noise?" Just as quickly he slipped downstairs and out to the street. Heads popped in all directions and the card games were broken up as checkers and chess men went flying. It was so sudden and so loud and yet to those who realized the ever "shush" atmosphere it was the big laugh of the season.

The attitude of club execs in doing the "shush! shush!" cautioning from morning to night led many of the club members to call it the "shush shush" club.

There's a girl in vaude whose father is an attorney and practicing law in New York. She's attractive. On the stage, of course, she has another name and nobody knows that her dad is a lawyer.

The girl was engaged by a vaude producer for an act. Just what happened nobody seems to know, but the v. p. last week is said to have said some uncomplimentary things in the presence of a girl friend of the attorney's daughter. Back it all went to her. The next day the vaude man was amazed to receive a letter in which immediate action was threatened for alleged slander. Profuse apologies followed and a truce was established without any suit. But the v. p. and the girl understand each other better now when they meet around Times Square.

As reported in last week's "Variety," Dr. Mayer is in complete charge of the N. V. A. Sanatorium. He is responsible to no one, in New York or Saranac, during his first year of direction of that institution. That is the condition of his appointment.

Application to the Sanatorium, as also reported, must be made to the N. V. A. at 1600 Broadway, New York. Applicants will be passed upon by a board of examining physicians of which Dr. Emanuel Stern is chairman. An applicant must be certified by this board before admitted to the Sanatorium. The examining board is not interested in the N. V. A. beyond the physical examinations made by it.

The NVA zoo, atop the clubhouse ever since Joe Schrode has resided in the club, was broken up last week. The animals which Schrode has been taking care of for 12 years have been scattered throughout the city.

There's an old lion which has been in Schrode's care for 22 years. And the giant spider from "Toyland," the brown bear from James K. Hackett's "Alcady," and animals from all the Montgomery and Stone shows, etc.

There are any number of animals which recall momentous comedy scenes from one time Broadway successes. All these animals are props.

With the announcement last week of the N. V. A. Club blowing, James W. Fitzpatrick and Harry Mountford were in conference. Following the talk, they were reported leaving together for Westport, Conn., for another chat with someone else.

Inside Stuff—Legit

Just how unavailing and unimportant the two-for-ones actually are was proved by a shoestring producer during the past two weeks. After sending out something like 300,000 of the tickets, only 42 were brought back to the box office during one week.

To make the headache worse, Leblang's, which had been pushing his show previous to his cut-rate ticket attempt, immediately tamed down so that their sales of seats for the show dropped from about $300 to practically nil.

Passing of the veteran Philadelphia theatrical man, William J. Gilmore, May 28, recalled his activity years ago in importing European attractions for the American stage.

Gilmore was given credit for bringing Sandow, the strong man, to the states, and also Anna Held for her initial appearance in this country.

An obituary notice appears elsewhere in this issue.

May Robson, who is getting plenty of attention for her work in "She Wolf," was regarded as a female Lon Chaney back in the late '90s, because of her remarkable character makeups. Her old maid in "The Conquerors" was regarded as her finest.

The makeup took more than an hour to apply and she kept it on between matinee and night performances.

With the New York "Daily Mirror" raising its amusement rate from 90 cents to $1 a line it brought a protest from the Shuberts. They ordered out the ads for their own shows.

Attractions of other producers in Shubert theatres took issue on the point, insisting they did not want to drop out of the tab. After some discussion the Shuberts agreed to share on the old rate, the attractions to pay the added 10c per line. Shuberts ads remained out, several of their shows shutting down Saturday (30), the dropped insertions making little difference therefore. Understood the "Mirror" tilted the rate following the recent boost by the "World-Telegram."

Buffalo's Fight for Subscriptions; Teck in Wrong by Loss of Goodwill

Buffalo, June 1.

Buffalo this week became the battleground of a hot fight between the Erlanger and Shubert forces to build up a subscription plan and develop organized support for legit attractions next season.

Theatre Guild, with "Elizabeth the Queen," at the Erlanger, not only announced such an intention but had between-the-acts announcements made to audiences. In addition, a special representative, Fay Hancock, was in town all week at the Erlanger to answer inquiries and enlist support.

At the same time, Fred Donaghey held his first luncheon at the Hotel Statler for a specially selected group of sponsors for a number of plays to be brought by the Shuberts to the Teck next season. Donaghey's plan is the same as the Professional Players in Philadelphia and also in Chicago. It was announced that the box office at the Teck would be open for inquiries and enrollment.

Solicitude of the Shuberts toward alleviating the indifference of the Buffalo public toward drama is regarded with suspicion. The open policy of the local Shubert house, particularly under its present local management, has been one of arrogance and indifference. Instead of the local management creating good will as in at least one other legit spot in Buffalo, the present angle has developed to a point where many Buffalo theatregoers prefer to stay away from the house rather than submit to the tactics employed by the management regarding seat locations.

Numerous publicity stunts sponsored by the local management of the house have been questionable and distasteful to a considerable portion of the local theatregoing public.

EDDIE LAMBERT'S 100% PERCENTAGE REVUE, L.A.

Hollywood, June 1.

Everybody connected with Eddie Lambert's revue, set for June 11 at the Hollywood Music Box, is interested in it. It's co-operative for principals, commonwealth for cast, and percentage for scenery and costumes.

Lambert, Al Herman, Eddie Borden and Perry Askam each get 10% profits. Eddie Printz and Eddie Diamond get 3% each for staging. Fanchon & Marco is dressing the show on percentage.

Cast includes Georgie Harris, Doris MacMahon, June Summer and Milton Halperin.

This is the first musical in the Music Box since Harry Carroll's "I. O. U.'s of 1929," so called.

Liberty's Colored Musical

"Singing the Blues," colored musical tried out by Aarons & Freedley, is booked for the Liberty, New York.

Opening first week of September.

B'WAY LOOKS BULLISH FOR IMPORTED LEGITS

Foreign importations for next season keep piling up, with prospect now of Broadway being pretty well swamped with them. Two imports announced during the past week are "Alice Takats," from the Hungarian, for Laurence Rivers, and "Waltzer von Vienne" for Max Gordon. Latter is a musical.

Gordon has no date set for his production, but Hassard Short sails for London Friday (5) to stage it in London for Sir Oswald Stoll at the Alhambra.

"Alice Takats" is by Dezzo Szmorny, and has been adapted by Jose Ruben, actor currently in "As You Desire Me." Ruben also recently completed an adaptation of "The Idiot," by Dostoievsky, from the Russian.

Ziegfeld Airing Boston After Musicians' Demand

Boston, June 1.

Flo Ziegfeld threw a bomb into the camp of the union musicians by suddenly terminating negotiations for his "Follies" premiere June 15, switching to Pittsburgh.

The issue has been brewing for several years. Before Ziegfeld settled it by cancelling, Thomas B. Lothian and George Munroe, representing the Erlanger and Shubert interests, had done their best to make peace. The issue was the 60-40 rule and, with Ziegfeld's request to bring in 20 musicians, the union demanded that 30 men at $72 a week be carried whether they worked or not. Ziegfeld was willing to pay for 10 men who wouldn't be used, but balked at carrying 30. Thomas E. Finegan, ex-president of the Boston Musicians' Protective Association, in an interview stated that the rule was made under his administration, and that it has worked out to the benefit of the musicians in his local up to now.

Ziegfeld has always opened his "Follies" in Boston and has always played to capacity.

Hunter on Percentage

Glenn Hunter, leading in Jules Leventhal's revival of "A Man's Man," retitled "A Regular Guy," is in the show on a guarantee against percentage. Amounts are said to be $1,000 guarantee, 10% cut. Piece, by Patrick Kearney, was retitled because of same story recently released as a film.

Last-minute addition cast replacement was Charlotte Winters. Under a picture assignment from Paramount, actress may be forced to double.

ANOTHER POSTPONEMENT

New Delay in Shubert Defense of Actor's Salary Claim

Shuberts brought about another postponement in Ted Healy's salary claim against them Thursday (28) when final arbitration was to have been held. A show cause order, signed by Judge Finch was served on Equity's legal department, and the American Arbitration Association.

Order was to show why a further stay until June 12 shouldn't be granted Shuberts, to enable them to make an appeal from a previously rendered Supreme Court decision.

Healy's case has been pending since January, with various postponements. The comedian is trying to collect salaries claimed due under a contract.

Previously delays happened when J. J. Shubert was out of New York, once in Europe and once in St. Louis. William Klein, Shubert attorney, was expected back from abroad May 30.

EQUITY WILL CUT DOWN 48 AGENCY PERMITS

Equity permits for agents and casters expired Monday (1). They will be permitted to operate without renewal for a short time until a meeting is held to determine dispositions. Meeting probably will take place Thursday (4).

Now operating are 48 agents with Equity permits.

It was stated at Equity that the current number of agents will be cut down, with some voluntarily withdrawing and others not being granted renewals.

4 Shows Out

Two successes are on Broadway's out-going card, also two flivs. There may be more closings before the end of the week.

THREE'S A CROWD

Opened Oct. 15. "Looks decided to spend the winter right where it is parked," Dudley (Eve. World). "Not far from a complete delight," Watts (Her - Trib). "Altogether charming," Gabriel (American). "Variety" (Sid): "Indication to blow almost any time around 16 weeks."

"Five Star Final" presented by A. H. Woods closed its season at the Cort Saturday. Played 22 weeks. Premiere was handicapped and might have been sensational. Newspaper melodrama, however, made a good record with average of $14,000 weekly in early months. May resume in August before touring.

FIVE STAR FINAL

Opened Dec. 29. "Excellent entertainment," Mantle (News). "Nothing to stop the presses about," Anderson (Journal). "Not the sort of show that captures public favor," Winchell (Mirror). "Variety" (Ibee): "Should command box office value."

"Her Supporting Cast," independently presented at the Biltmore, folded Saturday after four weeks of lean trade.

HER SUPPORTING CAST

Opened May 4. "The acting it did not receive would not have saved it," D.C.A. (Sun). "Just one of the spring outrate crop," Waldorf (Post). "May prove to be a visit for the summer," (American). "Variety" (Char): "Moderate run."

"The Honor Code," also indie (Linders) stopped at the Vanderbilt after two weeks. Neither show bettered a $2,000 pace. Both expected to go along with two-for-ones and passes, but heat stopped even that sort of biz.

HONOR CODE

Opened May 18. "Unfortunate occurrence of the late season," Barnes (Her-Trib). "Miserable morsel of Liederkranz," Cambridge (Mirror). "Remarkably bad," Cameron (News). "Variety" (Char:) "May be able to stick around for a few weeks."

Foreign Language Plays in Rep May Spread on B'way Next Season

At least three and possibly four foreign language repertory companies will make a try at Broadway in the new season. Two German companies and a Yiddish company are lined up with a fourth, a French troupe considered.

Success in New York and on Broadway of foreign language firms is what is believed back of the sudden foreign language play spurt, with backers figuring time has now ripened for the experiment. If successful, it will be the first time the foreign languagers have made a go of it on the street.

First of the German companies to appear is likely the musical troupe Shuberts are assembling in Germany for musicals in the Rhineland tongue. Irene Elsinger will head it. Scheduled to open in September with the theatre yet unnamed.

With Moissi

Another German rep is being prepared by the German Drama Guild, to open about Nov. 1. This will be an ambitious effort, with Moissi perhaps heading the cast. Cast not set yet but announced as possibly containing Else Basserman, Blondine Ebinger, Marianne Kupfer, Max Adalbert, Hans Albers and Grete Mosheim. All will come over from Berlin.

Third of the foreign rep companies set is Maurice Schwartz with his Yiddish Art Theatre. Schwartz failed on Broadway in Yiddish once before, and also made two appearances in English. He's given up his Second avenue house for next season and is now dickering for a suitable Broadway spot in September. Fourth possibility is a French troupe, also to be brought over by the Shuberts. Sidney Ross is also dickering with an established French theatre troupe for a New York rep, with the likelihood one of the two will materialize.

HOTEL'S MELLER DRAMA AS ROOF GARDEN GAG

Melodrama of the hiss-the-villain type will be presented as night club fare on the roof garden atop the hotel Alamac. First showing will be Wednesday (3). The roof will be a no cover charge place and in addition to the show there will be dancing and music.

John McGlynn, conducting the Alamac, sponsors the meller innovation, the company being called the "Cross Road Players." First show presentation will be Lincoln J. Carter's "The Fast Mail," dating back to 1888. Show will be presented twice nightly.

While the roof is to be known as an opera house, the presentation will be in miniature. The heralds point out it is burlesque, but "genuine old time drama." Regarded as a stunt, Equity rules will not apply to the players chosen from the legit stage.

"5-Star Final" Resuming

"Five Star Final," which closed at the Cort, New York, Saturday (30), is slated to resume in August, with the road tour set back pending definite plans.

It is A. H. Woods' melodramatic click of this season and regarded well up in the running for the Pulitzer prize, until the committee picked a dead one in "Alison's House."

The newspaper play was supposed to go on a summer basis, but Arthur Byron's desire for a vacation led to the shut-down.

"Final" is probably protected on stage dates against the talker, which is being made of that play.

Irving Rapper, stage manager of "Five Star Final," sailed for London Friday night (29). He will help Raymond Massey stage the show for London.

CAST CHANGES

Ian Wolfe replaces John D. Seymour in "Barretts of Wimpole Street."

Loretta Shea in place of Cynthia Rogers in "Modern Virgin."

Hits of 1930-'31

"Lysistrata"
"Vanities"
"Up Pops the Devil"
"That's Gratitude"
"Once in a Lifetime"
"Greeks Had a Word for It"
"Three's a Crowd"
"Art and Mrs. Bottle" (Rep)
"As Husbands Go"
"Fine and Dandy"
"Girl Crazy"
"Pagan Lady"
"Elizabeth the Queen"
"Grand Hotel"
"Tonight or Never"
"The Vinegar Tree"
"Five Star Final"
"Tomorrow and Tomorrow"
"Private Lives"
"Barretts of Wimpole Street"

INTERMEDIATE SUCCESSES
(Moderate Runs)

"Garrick Gaieties"
"Ladies All"
"Dancing Partner"
"Torch Song"
"Nina Rosa"
"Bad Girl"
"Mrs. Moonlight"
"Roar China"
"On the Spot"
"Man in Possession"
"Sweet and Low"
"Oh, Promise Me"
"The New Yorkers"
"Petticoat Influence"
"The Truth Game"
"Meet My Sister"
"Philip Goes Forth"
"You Said It"
"Green Grow the Lilacs"
"As You Desire Me"
"America's Sweetheart"
"Give Me Yesterday"
"Wonder Bar"
"The Silent Witness"
"Melo"
"Rhapsody in Black"
"Old Man Murphy"
"Crazy Quilt"
"A Modern Virgin"

Failures of '30-'31

"Spook House"
"Change Your Luck"
"Artists and Models"
"Who Cares?"
"Suspense"
"Through the Night"
"Hot Rhythm"
"Cafe"
"Second Little Show"
"That's the Woman"
"The Up and Up"
"The Long Road"
"The Ninth Guest"
"Insult"
"The Rhapsody"
"With Privileges"
"Sympathy in Two Flats"
"Luana"
"The Cinderelative"
"Farewell to Arms"
"Frankie and Johnnie"
"Roadside"
"Nine Till Six"
"One, Two, Three"
"Mr. Gilhooley"
"Stepdaughters of War"
"Brown Buddies"
"Marigold"
"Princess Charming"
"Solid South"
"Blind Mice"
"Sweet Chariot"
"Canaries Sometimes Sing"
"The One Man"
"Sweet Stranger"
"Sisters of the Chorus"
"Blackbirds of 1930"
"London Calling"
"His Majesty's Car"
"Noble Experiment"
"Puppet Show"
"The Last Enemy"
"Room of Dreams"
"As Good as New"
"Lady Beyond the Moon"
"The Wiser They Are"
"The Rap"
"Precedent"
"School for Virtue"
"Brass Ankle"
"Betty, Be Careful"
"Perfectly Scandalous"
"Vanderbilt Revue"
"Well of Romance"
"Mr. Samuel"
"Light Wines and Beer"
"The Tyrant"
"Made in France"
"Marseilles"
"Pressing Business"
"Smiles"
"Hello, Paris"
"An Affair of State"
"Schoolgirl"
"Scarlet Sister Mary"
"First Night."
"This Is New York"
"A Kiss of Importance"
"Overture"
"Ballyhoo"
"Life Is Like That"
"Inspector General"
"Purity"
"The Life Line"
"Queen at Home"
"Midnight"
"Col. Satan"
"Zita"
"Anatol"
"She Means Business"
"In the Best of Families"
"Rock Me, Julie"
"Dr. X."
"Next to the Firehouse"
"Hobo"
"Heat Wave"
"The Gang's All Here"
"The Great Barrington"
"Venetian Glass Nephew"
"A Woman Denied"
"Greater Love"
"Privilege Car"
"Paging Danger"
"Gray Shadow"
"Napi"
"Miracle at Verdun"
"Right of Happiness"
"Joy of Living"
"The Great Man"
"Company's Coming"
"The Bellamy Trial"
"Devil in the Mind"
"Her Supporting Cast"
"Honor Code"

B'WAY LEGITS 40% DARK

Dramatic Critics' Box Score

Season of '30-'31
(Ending May 30, 1931)

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
BROWN (Post)	104	85	18	1	.817
ATKINSON (Times)	107	87	12	8	.813
ANDERSON (Journal)	105	82	19	4	.781
HAMMOND (Herald Tribune)	76	59	13	4	.776
WINCHELL (Mirror)	62	47	14	1	.758
GARLAND (World-Telegram)	102	77	21	4	.755
LOCKRIDGE (Sun)	112	79	24	9	.705
SELDES (Graphic)*	102	70	26	6	.686
MANTLE (News)	95	66	21	8	.684
GABRIEL (American)	109	74	33	2	.679

*Succeeded April 20 by Louis Sobol.

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	146	134	12	0	.924

(This score based on 147 new shows.)

Dramatic Critics' Box Score

"Variety's" eighth seasonal box score of the New York daily drama reviewers critical batting ended this week with John Mason Brown of the "Evening Post" the winner. This is Brown's second straight win of the critics' league leadership, and gives the conservative "Post" the team duke with three first places in a row. It's also Brown's second season as drama reviewer probably once more proving the fresher opinion the truer.

The score was computed on a basis of 147 new shows of the 30-31 legit season, ending Saturday, May 30, bounded by "Ladies All," which opened July 28 to officially launch the new legit year, and "A Modern Virgin," which opened May 20. Seven shows during the intervening summer months and known as "summer shows" are counted in the final total of productions for the year but omitted from the critics' batting averages.

Of the 154 shows, 20 were hits, 29 moderate successes and 105 flops, or otherwise one money show in every five. Brown's winning percentage is .817, based on 85 correct answers in 104 tries. On his wrong side were 18 muffs and one no opinion. Atkinson of the "Times," when the ponderous reviews in that equally ponderous morning sheet were boiled down to opinions, was found four percentage points to the rear for .813 and second place. Atkinson's eight no opinions were the margin between the crown and the deuce.

Perhaps the most tell-tale reviewing average is that of Gilbert Gabriel of the "American," who wound up last with .679, one of the rewards of being with a Hearst dramatic dept. When on the "Sun" from '25 to '26, Gabriel was the box score leader two years straight. Last year, on the "American," he retained his batting eye for a third place win with the high percentage of .816. That was the season Brown set his first record winning mark of .898.

This year on the Hearst morning rag Gabriel was obviously pitching from the dugout. That fact was written all over this skilled critics' notices and in figures shows the effects of such seemingly forced restraint. On the loose, Gabriel generally does much better, for himself and his readers.

A noticeable increase in this year's score is in the no opinion end. In '29-'30 the same bunch compiled a team total of 29 newsprint versions of the run-out powder, on a basis of 176 shows. This season, with 29 less shows to see, they hung up 16 more no opinions for a total of 47.

There seemed no especial reason for the boys to increase the evasions or to be more careful in saying yes or no. Nor was "Variety's" judgment of expressions tougher or more severe. As always, no opinions were decided when no positive statement on merit either way could be located in the notice, or when the reviews contradicted themselves a few paragraphs apart. Many of the n. o.'s were recorded when the critics said bad and then covered up by switching to good in the same notices, or the other way around.

Gilbert Seldes, third from last with .686, withdrew from the critical ranks toward the finish of the season, replaced on the "Graphic" by Louis Sobol, now with the "Journal" as columnist. The latter started April 20 and caught only nine shows with six rights, two wrongs and one n. o. for a percentage of .666. That would toss Louie in the cellar, but on the "Graphic" he was mainly a Broadway columnist until snatched for the better job this week.

Punishment

The most prolific reviewer, and the one who took the most punishment by seeing plenty of baddies, was the seventh place holder, Lockridge of the "Sun." He caught 112 shows. Gabriel saw the next most, 109.

Atkinson recorded the most right right guesses, 87, with Brown close at 85, and Winchell, "Mirror" the least, 47; Atkinson gave the wrong answer the lowest number of times, 12, and Hammond of the "Herald Tribune," fourth in the standing, next at 13, while Gabriel answered wrong the most times, 33; Brown and Winchell's one no opinion each won that prize, and Lockridge was low man alone at nine, with Atkinson and Mantle, "News," close behind in slipping it to 'em easy eight times apiece.

"Variety's" schoolgirl checks blush at its percentage of .924 for 134 rights and 12 wrongs in 146 opinions.

Frame-up!

"Variety's" Box Score Winners

	SR.	R.	W.	O.	Pct.
'23-'24—CRAIG (Mail)	78	53	19	6	.677
'24-'25—POLLOCK (Brooklyn Eagle)	97	73	24	..	.753
'25-'26—GABRIEL (Sun)	109	90	18	1	.826
'26-'27—GABRIEL (Sun)	105	90	15	..	.857
'27-'28—ATKINSON (Times)	94	81	12	1	.862
'28-'29—LITTEL (Post)	89	72	16	1	.809
'29-30—BROWN (Post)	88	79	9	..	.898
'30-'31—BROWN (Post)	104	85	18	1	.817

OVER-THEATRING PLAINLY SEEN

Season Just Ended Finds 29 Houses Open—Expect but 15 Stage Shows Playing by July 4

31 HOUSES SHUT

That Broadway is over-theatred in the legit field has been indicated during the past several seasons, with the depression and play shortage among the accepted principal reasons. The season of '30-'31 which ended Saturday (30) makes the point more pertinent, the figures showing nearly 40% darkness during a 39-week period starting Sept. 1 and ending May 30.

The figures and percentages are based on the data tabulated by Harry Kline, general manager for the Chanins, and checked. The total number of theatres was compared to the total number of open weeks for all houses to obtain the percentage of darkness. The total number of houses figured was 65, not all having legit this season, however.

This week (June 1) finds 29 theatres lighted, which in the face of conditions seems better than expected. That includes revivals not expected to make much of a showing. Prediction is that Broadway's list will be down to 15 shows by July 4, with a further shrinkage likely. Nine of the latter are Shubert houses, three are of the Erlanger string and 19 independent. At present 31 houses are shut.

2 Always Open

Only two theatres have been continuously open since Labor Day—Mansfield with the run leader "Green Pastures," and Belasco with "Dancing Partner" and "Tonight or Never." Neither is certain to survive the summer. Other theatres which had hits either opened later or had lapses between attractions. The Music Box had "Once in a Lifetime" for 35 weeks (moved to Plymouth), and after one week's darkness relighted this week. Harris with several shows has had 38 weeks and still open. Same applies to the Forrest, with plenty of cut rating.

Erlanger's Best Season

Erlanger's had its best season since opening, running 36 weeks and still going with Gilbert and Sullivan revivals. Its click was "Fine and Dandy," the season's first musical hit. The Alvin is in its 34th week with "Girl Crazy." John Golden has continuously operated for 37 weeks and figures in the summer stayers with the current "As Husbands Go." 44th Street has had a good season. The Playhouse is a winner and still going with "The Vinegar Tree."

The National with the season's dramatic leader, "Grand Hotel," opened a bit later than the others. It is now in its 34th week and figures to outlast the field in point of consecutive operation. The Selwyn is in its 34th and final week with "Three's a Crowd." Shubert is credited with the same number of open weeks, but has fared badly with nearly all of the seven attractions it tried this season.

The Guild operated 34 weeks, but moved its two stand-out shows out by force of bookings. Henry Miller's has had a good season, now on its 30th week. Times Square has been operating 38 weeks and may go through the summer with "Private Lives" (prior attractions not successful). The Royale with seven attractions has been lighted a similar period.

Several Flivs

The Empire was dark after several flivs, but is going strong now in its 29th week with the stand-out, "Barretts of Wimpole Street," a summer cinch. The New Amsterdam also had a long dark spell after holding over in the new season with "Vanities." It relights with the highly touted "The Band Wagon." Noted house operated 25 weeks this season.

Ziegfeld has been dark longer than any of the leading theatres. Open but eight weeks, it is due to relight with the new "Follies." Hammerstein's had but 10 weeks. The Imperial was open 19 weeks, having had two costly flops in "Princess Charming" and "The Gang's All Here."

In Burlesque

The Longacre and the Ritz tried the most number of shows, each having had eight. The former's season was 17 weeks, for an average of two weeks for each attraction. Latter was open 21 weeks, average engagement being less than three weeks. The Vanderbilt had seven shows for a season of only 13 weeks. The Fulton tried six shows, but was lighted only two days over 14 weeks. Bijou and Booth had same number and, though lighted longer, season not so good. Cort had five shows in a 31 weeks' season, but "Five Star Final" making a run. Morosco, too, had five different attractions.

The Eltinge tried three shows then leased to burlesque. Republic had previously gone burlesque after 11½ weeks of legit (brother houses on 42d street). Seven houses have been in pictures or adopted that policy during the season—[illegible] Gaiety, Globe, Jolson's, [illegible], Belmont and [illegible] ([illegible]).

Whole Cast Gambling on Show and Royalties with No Protection Bond

STOCK CO. RACKET

Coast Film School Gimmickers Now Working Legit

Hollywood, June 1.

With coppers and the Better Business Bureau driving them out of the picture field, the film school racketeers are now turning to a softer and less protected field in legit. New racket calls for ambitious ones with money to pay for the privilege of joining circle stock companies. Companies then play small indie house on percentage.

Promoters cash in two ways. They get the players' tuition and also the theatre cut. Tuition is usually everything the chump has.

Another advantage passed on to the chumps is that they will share in the profits, promoters telling them the company is run on a co-operative basis. A few theatre contracts, usually phoney, are shown to clinch the argument.

Operating on a variation of Equity's new bond-waiving system, "It's Not Being Done," by Willis Maxwell Goodhue has gone into rehearsal. There is no producing billing to be given the piece, all concerned being partners in the production. If any presentation billing is decided for later, it is stated players themselves will be listed.

There is no Equity bond for the cast, nor are the actors to receive set salaries. Grosses will be divided on a percentage basis against a salary scale. Same applies to the directors and author.

Arthur Sheldon, former Shubert employee, is signing cast contracts, as company manager. General manager is Earl Simmons, with Charles St. Clair directing.

Any proceeds from stock or picture sales will be divided among the cast, managers, author and backer.

With a new waiver ruling in force, the last shows operating under the old system are "Wooden Soldier," Alex Carr producing, and "Unexpected Husbands," for Richard Herndon. Only failure to pay salaries means players in the two shows share in stock or film profits. In all futures, waving casts will participate regardless of salary dispositions.

Tentative Goodhue opening is June 15 at Brighton Beach.

Cast includes Carolyn McLean, George Leary, Sue Moore and Josephine Duroe.

HASSARD SHORT FOR ERLANGER IN EUROPE

Hassard Short sailed Saturday (30) on the "Olympic" to represent the Erlanger office and Max Gordon in Europe. His principal purpose on the other side will be to seek stage material and talent for the legits he is representing over here.

While in London Short will stage direct an operetta for the Dreyfuss brothers (Harms). He has been the stager for the Max Gordon musicals, "Three's A Crowd" and the new Gordon show, "Gangway," opening on Broadway last night (2). Short will remain abroad throughout the summer.

Gordon has taken office space in the Amsterdam Theatre building, where Erlanger's has its head offices.

Wife in Lead

Elsa Lazareff is expected to play the lead in "Storm in a Waterglass" next season. She is the wife of Harry Moses, who will produce.

Bruno Frank wrote.

'WONDER BAR' CLOSES, TOO MUCH WORK FOR AL

"Wonder Bar" and Al Jolson suddenly closed last night (Monday) at the Bayes theatre. When the cast arrived to do the performance they were told there would be none and to pack up. Closing was not unexpected.

Jolson's contract called for a minmum of 16 weeks, but a different arrangement was made with the Shuberts, the star saying he could not work in the heat. Saturday night (30) he sent word he was ill and there was no performance. Cast had assembled and the audience was turned away.

Jolson complained of a bad throat several weeks ago and there were no performances for the last half of one week.

The uncertainty of Jolson's appearance was reflected in dropping agency sales and a decline in the gross. Both matinees were dropped and salaries were cut 25%.

Last week's torrid spell, however, about clinched Jolson's intention to shorten the run. Report of lowering the scale from $6.60 was not borne out. Show was figured to have had a better chance in a larger house where the admissions could have been less. Agency buy was for 16 weeks, with brokers reported stuck after first weeks.

Arrangement for next season calls for Jolson to tour in "Wonder Bar" for 30 weeks.

"Wonder Bar" performance has virtually become an Al Jolson concert. Some nights Jolson continues singing until nearly midnight.

Cheapening the cast by the Shuberts is said to have brought this about, the heavy work nightly tiring Jolson.

Al's Nags

Jolson owns several race horses, according to report. "On Tap" at 3-1 was a Saturday winner, with the star copping a neat bet on the event. [illegible] Poche is said to [illegible] that day. Another [illegible] the wrong way.

[illegible] has refunded [illegible] Under Equity rules, where a star is ill, a deduction is made on the salaries of all players getting $100 or more weekly. Those receiving less receive $[illegible] per day as expenses.

Red Hot Finish for Cold Season, With Dull Streak On Until 4th

Broadway was sun struck the latter half of last week, which included Memorial Day. Effect was to further dent the box offices, suffering for the most part during another off season. It was the hottest blow-off of a season in years.

Enough shows are trying for a summer stay. Provisional notices are up. It is doubtful if more than three among the current musicals will go into July or beyond.

Expectation is for an upturn after the Fourth, the metropolis being a summer playground for out of towners.

No premieres last week. One scheduled but cancelled. New show card for next week unframed early this week, although there are two possibilities. This week's arrivals include three new shows, three revivals, and something in the Village.

"Three's a Crowd" closes this week at the Selwyn, which will probably go dark; "Five Star Final" called it a season at the Cort last Saturday, which time two flops quit —"The Honor Code," Vanderbilt, and "Her Supporting Cast," Biltmore.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," (Broadhurst (17th week) (M-1,118-$5.50). Provisional notice, but may stick; heat and holiday exodus shot gross down under $15,000.

"As Husbands Go," Golden (14th week) (C-900-$3.85). Was hurt, like everything else; hopeful of summer stay, but better line after this week; $8,000 to $9,000 last week.

"Barretts of Wimpole Street," Empire (17th week) (CD-1,099-$3.85). Standees on torrid Saturday (Memorial Day) matinee; hardly any change in heavy business; $20,800.

"Crazy Quilt," Chanin's 46th St. (4th week) (R-1,413-$4.40). Looked like a better gross than first week, but heat wave hurt; takings paproximated $16,000.

"Five Star Final," Cort. Closed last Saturday after playing 22 weeks; one of season's dramatic successes; may resume in August.

"Gasoline Gypsies," Lyric. Failed to open last week.

"Girl Crazy," Alvin (34th week) (M-1,387-$5.50). Notice up, but engagement may continue, dependent on weather; last week estimated at $20,000 or a bit more.

"Grand Hotel," National (31st week) (CD-1,161-$4.40). Topping the list; off a bit last week, natural at this stage of run and weather; around $26,000 estimated.

"Green Pastures," Mansfield (67th week) (CD-1,050-$3.85). Will go through current month; slated to close June 27; about $10,500 last week.

"Her Supporting Cast," Biltmore. Taken off last Saturday after four bad weeks.

"House Beautiful," Apollo (13th week) (D-1,168-$3). Did moderately well until two weeks ago; dropped abruptly to around $6,000; unless trade climbs, may close in another week.

"In the Best of Families," Forrest (18th week) (C-1,015-$3). Liable to run well into summer; costs little and two-for-ones keep it going; average over $5,000.

"Melo," Barrymore (8th week) (D-1,090-$3). Slated to stop after one more week; plans call for resumption in August, touring later; $8,000.

"Modern Virgin," Booth (3rd week) (CD-730-$3). Although summer entry, expected to stick; moderate money indications; second week about $6,000.

"Old Man Murphy," Royale (3rd week) (C-1,118-$3). Despite late arrival figures to land; climbed slightly in face of adverse conditions; $7,000 to $8,000.

"Once in a Lifetime," Plymouth (37th week) (D-1,042-$3). Moved here last week and was ahead until temperature skied; managed to approximate $10,000.

"Private Lives," Times Square (17th week) (C-1,057-$3). Weather permitting, English comedy now with American leads should last well into summer; dropped to about $10,000 last week.

"Rhapsody in Black," Harris (5th week) (R-1,060-$3). With the list thinning out, colored novelty should pick up; started around $10,000 without improving as yet.

"The Band Wagon," New Amsterdam (1st week) (R-1,423-$5.50). Presented by Max Gordon; opened in Philly, where visiting New Yorkers rated it among best musicals in years; opens Wednesday (3).

"The Honor Code," Vanderbilt. Taken off Saturday after two bad weeks.

"The Vinegar Tree," Playhouse (29th week) (C-960-$3.85). Now on a summer basis and should stick; holding up better than expected with pace quoted over $9,000.

"The Wonder Bar," Bayes (12th week) (M-860; $6.60). Business estimated around $20,000 on six performances basis (no matinees); did not show last Saturday night; slated to stop next week.

"Third Little Show," Music Box (1st week) (R-1,000-$5.50). Presented by Dwight Deere Wiman in association with Tom Weatherly; after Boston showing agencies made a buy; opened Monday.

"Three's a Crowd," Selwyn (34th week) (R-1,067-$5.50). Final week; one of the most successful musicals of season; down to around $15,000 last week.

"Tomorrow and Tomorrow," Miller's (21st week) (D-946-$3.85). After excellent four months, tapered off quickly; around $8,000 last week; may close next week.

"Tonight or Never," Belasco (29th week) (CD-1,000-$3.85). Slated to go through this month; final production of late David Belasco one of season's stand-outs; over $13,500 last week.

"You Said It," Chanin's 46th St. (20th week) (M-1,413-$4.40). Clipped off last week to about $14,000 or a bit more; slated to go along well into summer.

"Unexpected Husband," 48th Street (1st week) (CD-969-$3). Presented by Richard Herndon; written by Barry Connors; looked likely in Brooklyn tryout; opened Monday.

Other Attractions

"The Way of the World," Guild; revival by Players Club for this week only.

"The Gondoliers," Erlangers; revival; opened Monday.

"A Regular Guy," Waldorf; revival of "A Man's Man."

"Mrs. Moonlight," Little; still getting something.

"Precedent," Bijou; moved up from Village, but getting nothing.

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ONE LEGIT OPENING IN PHILLY AT $2.50 TOP

Philadelphia, June 1.

Legit season supposed to be washed up Saturday, will drag on a little longer due to sudden decision to book "The Ninth Guest" at the Garrick. S. M. Biddell is listed as producer with Eleanor Hayden, George McQuarrie and Howard St. John featured in the ads. Surprise is that a $2.50 top is being employed instead of the $2 scale that so many shows, especially Shubert attractions, have been using this winter.

The continued tremendous trade for "The Band Wagon" in its third and final week at the Garrick was the event of last week. Even the Memorial Day exodus didn't hurt appreciably, although there were a few scattered seats out at the Saturday matinee. Standees increased at evening performances and show beat $28,000.

"On the Spot," which closed its road tour at the Forrest Saturday, got a weak $5,500 in its second and final week.

There is nothing else on the legit horizon.

Syracuse Stock on %

Syracuse, June 1.

James Gordon Coots' Dewitt Players, formerly the Edna Preston Players, opened at the Dewitt here last night, coming in from Asbury Park, N. J. Company is on a percentage arrangement with Julian S. Brown, local millionaire, whose efforts to put over various film policies have been unsuccessful.

Leads are Hal Thompson and Miss Preston.

Dewitt company is giving Syracuse its first stage drama in more than a year, but its opening was inauspicious. This was due not to the play, "Rebound," or the company, but the fact that it was virtually a "cold" opening. Brown is said to have held off closing the contract, giving Coots but a week in which to prepare.

2D CUT DUE FOR EQUITY STAFF

Salaries of officers and employees in Equity may be cut a second time, following an operating deficit for the fiscal year ending March 31. There is a healthy surplus in Equity's treasury. Payment of dues on the May 1 period was reported much slowed up.

Jan. 1 a 25% reduction in the salaries of officers was effective. Principally concerned were Frank Gillmore, receiving $300 weekly, and Paul Dulzell, treasurer. Representatives at headquarters were reduced 10%. Such employees range from $40 to $75 weekly, only two or three receiving the latter figure and less since the cut.

Last season Equity operated at a loss. That was principally because of the expense entailed on the coast, where Equity failed in its strike effort to dominate actors in the picture field. The strike loss was charged off and not included in the operating accounts.

Little Theatre's Grief With British Angel Settled Out of Court

Schenectady, June 1.

Court action instituted by Henry W. Darling, former treasurer of the General Electric company and reputedly one of the "angels" of the Schenectady Civic Players, against that little theatre organization, has been settled out of court.

Darling, a resident of Schenectady for many years but still a British subject, was induced to invest $4,300 in the Civic Players, for which he secured 430 shares of preferred stock of the organization. Recently an election was held at which Darling was chosen a director. In his court action he tried to void the election and also declared he was entitled to at least 300 shares of the common stock of the Players.

Only a few shares of the common had been issued, each of the directors securing some, according to the organization officials, but Darling insisted he was entitled to 300. This would have given him control of the Players. Settlement was reached by the organization buying all his preferred stock at the original purchase price.

Schenectady Civic Players have had some degree of success since organizing a little over two years ago. An old church hall was purchased and converted into a theatre and workshop and about four or five plays are given yearly. These run three or four nights each to standing room.

Bert Lytell $5,000, Bainbridge's Final Wk.

Minneapolis, June 1.

In his second and last week as the Bainbridge dramatic company's guest star, Bert Lytell brought about $5,000 into the box office at $1.50 top, a drop of nearly $2,000 from the previous week. Play was "Up Pops the Devil."

Stock season here ended Saturday night, but the house will run a few independent pictures before closing for the summer. Stock will be resumed in September, according to "Buzz" Bainbridge.

Notices for "My Sister" in Chicago Fail to Bring Show B. O. Returns

Chicago, June 1.

Grosses tumbled all along the legit line last week. Everything got a stiff socking, including the up-to-then smash Joe Cook musical, "Fine and Dandy." Two more houses put up the shutters for the summer.

Cut-rate boys are now at the point of hopefully waiting for the other fellow to shut down.

From the previous week's $29,000 the Cook extravaganza dipped six grand on the third stanza. Sudden tailspin has 'em worried, but the advance sales indicates a pickup the current week. Drop attributed to three-day warm spell and opening of "Meet My Sister." Latter got rave notices, but they failed to bring in the heavy coin.

In lieu of sufficient cast notice Gregory Ratoff chose to pay off the "Oh, Promise" mob for a third week's stay at the Apollo. The lap netted less than $3,000, with almost all the intake going to the house. Show folded Saturday night. Same time "The Ninth Guest" pulled out for Philadelphia after a slightly profitable 12-week run at the Adelphi.

Theatre Guild's "He" staggered through its initial week to a scanty $7,500. Most of this derived from subscriptions. "The Rap" premiered at the Studebaker Saturday. Chary of any association of the gun-mob angle, show is advertising that it's "Not a Gangster Story."

Estimates for Last Week

"Apron Strings," Playhouse (6th week) (CD-603; $3). Took it on the nose with the others, but managed to near the $6,000 mark.

"Fine and Dandy," Erlanger (3rd week) (M-1,319; $3.85). Slump to $23,000 has this one scared. Box office clipped hard Wednesday and Thursday nights. Friday pickup injected a note of optimism, but the holiday take was not so forte. Wednesday mats cut out at Cook's request.

"He," Illinois (1st week) (D-1,365; $3). Nice attention from the dailies. Hopeful of build-up on the remaining two weeks. Subscriptioners responsible for major part of initial week's $8,000.

"Oh, Promise Me," Apollo (3rd and final week). Doomed from the opening. Figured to have cost Gregory Ratoff's angel around ten grand. Folding week brought less than $3,000.

"Meet the Sister," Grand (1st week) (M-1,365; $3). Has everything but the enthusiasm of the town's legit customers. Cast payroll of $3,000 and heavy house payroll makes its resort to cut rates dubious. Not sanguine at around $8,000. Agencies prevailed upon to force sales, under deal restricting return to 10 percent.

"Stepping Sisters," Cor. (10th week) (C-1,984; $3). Thrown for a loss of over a grand; down to around $5,000. Moves Saturday (6) to its original local home, the Blackstone. Not much chance of holding on if gross doesn't better itself in the next two weeks.

"The Ninth Guest," Adelphi (12th final week). Dewed out to less than $7,000. Decision to pull made when bottom dropped out of business on previous week-end. Unfolded at the Garrick, Philly, Monday (1). Meanwhile Ralph Kettering is bragging about being married 24 years to one wife.

"The Rap," Studebaker (opened Saturday night) (D-1,257; $3). Went in for a heavy spread of cut rates a week before the entry. First legit at this house in months.

"That's Gratitude," Blackstone (6th week) (CD-1,219; $3). Slipped a half grand to around $8,500. Breakup of cast chief reason for exit Saturday (6). George Barbier leaves for pictures, James Lane has an NBC contract and Myrtle Clark, leading woman, handed in her notice to get married.

Shows in Rehearsal

"Follies" (Florenz Ziegfeld) Ziegfeld.

"Call It a Day" (A. Sheldon) Avon.

Couldn't Promote The Coin to Open— "Gas Gypsies" Didn't

Proposed subscription group with the aid of a women's league as ticket sellers, failed to produce and open "Gasoline Gypsies," Wednesday (27), at the Lyric, New York. Another opening date, in New York or out of town, is now considered doubtful.

"Gypsies" was built to run on a $1,500 weekly, but the first $1,500, necessary to open, was said to have remained un-promoted. Following failure to open, Charles Stewart and Norman Miller, writer and director of the piece, respectively, informed Mary Forrest, manager of the show, that they would take it over themselves.

Opening day was minus a set for the show. Funds necessary to build or rent one were reported not available. When no premiere was held, the management of the Lyric, representing the Smathers estate, was granted another week's leeway.

Although the 300 members of the women's league co-operating with the producers each accepted responsibility for selling $10 worth of seats, to net $3,000, inside report was that only $150 was brought in from that source. Players' Guild, said to be a subscription group, headed by Miss Forrest, is likewise believed to have accomplished no aid.

"Gypsies" cast is salary bonded at Equity for $400, reported the author's money from foreign right sales. Troupe was to have worked on a guarantee and percentage arrangement.

Latest status of the show had everyone connected, cast, director and author, trying to promote opening funds.

MRS. FISKE $9,400, MILD; 2 OTHERS IN L. A. DITTO

Los Angeles, June 1.

Heat at the tail end of the week broke up what started to be a good stanza for the Belasco and El Capitan. Mrs. Fiske at the Mayan in "Mrs. Bumpstead-Leigh" never got started and ended the first week with less than $9,400.

Opening night had a good sprinkling of picture people in the audience, but the house was well papered. Outside of Monday, the Wednesday and Saturday mats were the only performances that got any money.

"Tomorrow and Tomorrow" at the Belasco dropped to $11,400 on its second week. Piece is getting its draw from the picture mob with the laymen refusing to take chances.

"Elmer the Great" on its third and last week of a return engagement got close to $8,400, which is good business considering the piece had previously done eight weeks at the same house. "Irene," the house's first musical in five years, opened Sunday night (31) to a fair advance for the week.

Estimates for Last Week

"Elmer the Great," El Capitain (3rd and final week) (C-1,571-$1.50). Proved a money maker on its return. Got away to $8,400. "Irene" opened 31st.

"Tomorrow and Tomorrow," Belasco (2nd week) (CD-1,103-$2.50). Disappointment at $11,000. Heat caused the nose dive of four grand under last week.

"Mrs. Bumpstead-Leigh," Mayan (1st week) (C-1,550-$2.50). In for two weeks and looks like a headache for that duration with a take of $9,400 on the first week.

Jessel Three Ways

Gracie Hayes will do the lead opposite Georgie Jessel in the latter's "Master of Ceremonies." Play is being readied by Jessel for production towards the end of July.

Jessel, who will produce and play in it, is also working on the script with James Creelman, with Jessel getting co-authorship credit.

Passion Players' Low B.O. Windup—Bad Spot

Syracuse, N. Y., June 1.

Freiburg Passion Players closed a disappointing final American engagement here Sunday night, business slumping from an estimated $4,500 at the Thursday night opening to a matter of hundreds.

Passion Play was given in the Coliseum on the New York State Fair grounds, with massed Westminster choirs of local churches, totaling some 400 voices, and 300 extras augmenting the German cast of 40. Coliseum proved anything but the right spot for the spectacle, due to its proximity to railroad and trolley tracks. Repeatedly on the opening night dramatic scenes were punctuated with the noise of engine whistles, bells and trolley sirens.

Passport extensions permit George Fassnacht, Augusta, his wife, and their son, George, Jr., to remain in the United States. The other Germans return, sailing from New York this week.

Vaudeville at Alhambra Going Bad, Musical Revivals Will Be Tried

London, June 1.

Attempt during the past few weeks of putting over vaude at the Alhambra being an admitted failure, Sir Oswald Stoll is bowing out with that policy June 6. Musical revivals on a twice nightly basis follow in as a temporary move for a month, with "Desert Song" opening on June 8.

"Song" will be followed by "Vagabond King," each in for two weeks, and both produced by Lee Ephraim.

In July the house will be closed for alterations, including the building of a revolving stage. "Viennese Waltz," an adaptation from an operetta current in Vienna, will go in. It's based on the life of Johann Strauss, and Stoll expects to open it early in August.

Stoll has been trying to get Erik Charrell to produce the show, but Charrell is too busy with his own shows in Berlin. Stoll is now dickering for an American producer.

Stoll's previous intention of staging "Casanova" at the Alhambra is off, as this production is being held for the Coliseum, to follow "White Horse Inn."

Hassard Short, American stager and associated with Max Gordon, sails for London Friday (5) to stage "Viennese Waltz" for Stoll. Gordon holds the American rights.

MRS. SANBORN WINS POINT IN WILL FIGHT

Cambridge, Mass., June 1.

Mrs. Madeline Walcott Sanborn, formerly a Parisian actress, won a preliminary victory in her fight against her sister, Mrs. Grace Walcott Forbush, for her share in the estate of their father, the late John Walcott, Natick shoe manufacturer. A jury in Middlesex Superior court Friday found that Walcott's will and four codicils attached to it were made under undue influence and fraud.

The verdict allows Mrs. Sanborn to go to the Probate court with her appeal for an equal share in the estate.

Mrs. Forbush was bequeathed $325,000 by the will and a brother in Cleveland was left a similar sum. Mrs. Sanborn was bequeathed $125,000 in trust.

The hearing revealed a feud between the two sisters over 25 years. Many letters relating to the feud were introduced as evidence.

Letters from Europe to the aged manufacturer were offered in an effort to prove that Walcott was "ashamed" of Mrs. Sanborn. Mrs. Sanborn testified that the letters were the work of a disgruntled suitor who had followed her all over Europe in an attempt to marry her. The feud began in 1906 when the actress, the younger sister, left home for the stage. It continued in court here, both sisters ignoring one another.

MANGAN SELECTED

French Choose American to Stage Gala Show for Exhibition

Paris, June 1.

Superiority of Americans in show production was acknowledged by French official authorities, who have commissioned Francis Mangan, Paramount's European presentation manager, to produce shows at the three gala days for the opening of the Colonial Exhibition, starting June 19.

Mangan will use his Paris Paramount and London Plaza Tiller girls in the shows.

Knighting Gulliver, Mebbe

London, June 1.

Word's gone around that Charles Gulliver will get a Knighthood soon.

Just a rumor, but——

In Paris

Paris, May 20.

Col. Samuel Reber, Renee Chemet, Marcel Granjany, Dr. Mehemed Fehmy Agha, Lew Bernstein, Lew Magnolia, Jean Schwartz, Mrs. Schwartz, Grace Moore, Maria Corda, Lou Tellegen, Paul Kochanski, Barto and Mann, Abe Lastvogel.

MAHONEY'S KIDDING WITH BOIL PANICS 'EM

London, June 1.

Despite suffering from a boil, Will Mahoney is goaling 'em at the Palladium this week, repeating his success here of five years ago—and more so. Finished his act by kidding the audience with how much he loved England, its green grass, etc., saying he intended to settle down here as soon as he could settle elsewhere. They ate it up.

Mahoney is doubling into the Kit Cat Club.

Deno and Rochelle, also on the bill, and well received. Joe Jackson is another returnee who got recognition and a big hand.

First house (Monday) was excellent, despite sunny weather, the draw being undoubtedly due to Mahoney, who is sure to prove a good investment for the Palladium.

Texas' Wisecracks and Gals Helped to Keep Bunch Out of France

Paris, June 1.

Notorious distasteful chump advance publicity making Texas Guinan appear morally undesirable resulted in France barring her and her girls from landing here. Technical offense, that the barring was pinned on, was a passport irregularity, Texas and the girls having only tourist visas and no labor permits, despite that they intended to work at the Florida Club here with Harry Pilcer.

Another reason back of the deportation is that visitors and money are scarce here currently. Locals feel they want what little there is of both for themselves.

That Texas' bunch of girls didn't act especially maidenly on the boat crossing the ocean has leaked out around town, with much resentment.

Pending reembarkation on the "Paris" Wednesday (3) all the gals were cloistered in a Havre immigrants' hotel, not much different from Ellis Island in appearance and accommodations. Harry Pilcer and a string of lawyers worked feverishly to obtain a reconsideration of the decision barring them.

Texas is refusing to see anyone and the gals try to act much chastened. Texas' wisecracks when first detained didn't help her case any here.

A similar situation arose several years ago when an American act booked into a Parisian picture theatre was refused admittance at Havre because the passports were vised as visitors. There was a way out. The people were sent to Belgium where new contracts were signed and a labor permit for France was issued.

Miss Guinan appears to have been surrounded by poor advisors in her attempt to enter Paris.

Louis Dreyfus Marries

London, June 1.

Louis Dreyfus was married here last Thursday (28) to Jeanne Gower, former wife of Albert Younglove Gower.

Dreyfus gave his age as 53, with his wife admitting to 32.

"Wonder Bar" Run Off

London, June 1.

"Wonder Bar" leaves the Savoy June 13, with "Death Takes a Holiday" following in on the 16th.

"Death" is in for only a month, but has an option for a lengthier stay if called for.

Beckles on "Herald"

London, June 1.

Gordon Beckles, dramatic critic who succeeded Swaffer on the "Express," has gone over to the "Herald."

His new affiliation started today (Monday).

FRENCH WOMAN MADE ENG.

That May Be Trouble With "Married by Purchase"

London, June 1.

"Married By Purchase," new play which opened at the Embassy Saturday (30), is a poor adaptation of a clever, though bitter, French original.

Sybil Thorndike is starred and makes things worse by playing the role of the Frenchwoman like the true Britisher she is.

418 NEW HOUSES IN EUROPE IN '30

Paris, May 22.

During the last 12 months 418 picture houses have been built in Europe, seating 400,000.

During that period 625 films have been produced in Europe at a cost of $32,000,000.

DYING AUTHOR SOUGHT TO PROTECT NEW PLAY

Paris, May 24.

Laurent Doillet, 69, author of "Bourrachon," currently at the Antoine, died last week in a Paris hospital while his play was in the last days of rehearsal. He requested that his death should be kept a secret until after the opening. Reason given is that he was afraid news of his death would affect criticisms of the play.

"Bourrachon" is Doillet's second play. His first appeared eight years ago when he was 60, titled "Papassier s'en va-t'en guerre" and very successfully done.

Doillet was a college professor who took to play writing as a hobby, and showed great ability for witty dialog.

MILD NEW PLAYS

Only Thing Hot About Any of 'Em Is the Weather

London, June 1.

Nothing very hot in the new plays.

Ehbassy has "Daddy's Gone Hunting," a feeble farce. Has to do with that infant left on a bachelor's doorstep, so often heard about in the past.

At the Aldwych is "Turkey Time," a sure fire farce along the usual lines. Features Ralph Lynn and Tom Walls. Exactly the same kind of thing as the author has done for nine years to please audiences.

Revival of Oscar Wilde's "Salome" is at the Gate theatre. One of those arty, uncommercial things.

Contradict Gulliver

London, June 1.

Attorneys representing the lessees deny that the theatres owned by Lounsborough Playhouse, Ltd., will revert to vaudeville in the near future.

Lounsborough is controlled by Gulliver and Abrahams, with Gulliver the source of the statement vaude would return to the chain.

"Sex Appeal" Title

Paris, May 24.

"Sex Appeal" is to be the name of a play by Pierre Sabatier and Blanche Enia to be produced at the Renaissance.

Mlles. Calixte, Guintini, Suzanne Delve, Ritou-Lancyle, Sisser and Jacques Gretillat, Hubert Prolier, Alain le Kerdeck, Pierre Ouchau and Durant will be in the cast.

Hyde at Palladium

London, June 1.

Alex Hyde and his girl band open at the Palladium (vaudeville) June 8. Engagement is for two weeks.

WITHERS' 17TH

Charles Withers last week closed his 17th season in vaude.

Withers has been under the personal management of C. B. Maddock over the full period.

Vaudeville's Comeback Foreseen In England with Paramount's Lead In Importation of American Talent

London, June 1.

It seems certain vaudeville is about to stage a comeback in London. In a welter of internal bickering, cross-fighting, bad management and poor showmanship, the fact remains; outside sources and internal demand make it likely variety will soon be on the upgrade.

Proof may be found in the growing chain of Paramount film theatres, which, although playing double feature programs in most cases, bolster their b.o. with regular variety presentations and walk away from their opposition at almost all spots.

Paramount, largely through the lavishness of the variety presentations, is becoming a bigger importer of American acts than General Theatres.

Vaudeville was in a decadent state in England until General Theatres acquired the Palladium and made a real vaude house of it. The theatre has always done well and is a great proposition.

One of the enigmas of England's enigmatic variety situation is its oldest stalwart, Sir Oswald Stoll, who at present seems to be losing interest in his music-hall first love.

Indifference

Present indifferent attitude of the Stoll people to vaudeville is unfair, both to variety and to the public. General Theatres, leaving aside the new Paramount circuit, are the only ones who have taken vaudeville seriously here. Their policy is to get novelties and they get them from America. The Palladium is the recognized house of American novelties and its success makes Stoll's indifference all the more surprising.

Even the Palladium management does not treat imported acts in a way calculated to get the best out of them, turns frequently flopping through not being advised properly as to the treatment of their material.

Even the Palladium management, which leads the vaudeville world here, muffs its chances. Al Trahan (American), hit of the recent Command Performance at the Palladium, went back to the States without General Theatres attempting to cash in on the enormous publicity boost he scored. Stoll, too, apparently made no attempt to grab Trahan when he saw General Theatres let him slip through.

Charles Gulliver, who made a lot of money out of vaudeville, plans a comeback with his seven suburban theatres. He intends to bring back vaudeville to the suburbs, and is still negotiating to get Drury Lane.

Whether he hopes to run the theatre as a premier vaudeville house in opposition to the Palladium is not yet known. E. Gulliver's return to the English vaude field is bound to have a good effect on the situation here.

SUBSIDIZED THEATRES IN PARIS HANDICAPPED

Paris, May 24.

Complaining that French subsidized theatres cannot be decently run through lack of sufficient subsidy, Jean Ricou, one of the comanagers of the Opera Comique, has handed his resignation, leaving Louis Masson in charge. Former subsidy of $48,000 was recently increased to $72,000 per year. Ricou contends that a minimum of $120,000 yearly would be necessary. He hopes by his action to draw attention to the fact that the subsidy should be increased and maybe induce the city of Paris to chip in with the government.

Government subsidized theatres are providing many jobs which would be heavily compressed in privately owned theatres and conditions would leave room for introducing business methods. Main drawback is that price of seats is not left to the management, and that contractual obligations compel them to sell entertainment below cost.

German Circus' 6 Lions Found Dead in Cages

The Hague, May 24.

Circus Barum (German) now touring Holland has a big menagerie.

It arrived in Rotterdam minus six lions which it lost at Helmond, small township in the south. Next morning the trainer discovered his pets dead in their cages. It is to be solved by bacteriologists. Poisoning is suspected.

These poisonings are generally brought home to some jealousy amongst circus folk. Circus Schneider, which also visited Holland, had a similar loss of lions, poisoned when that circus was in Dresden a few years ago.

Barum lions valued at $20,000.

Signal Honor for Sorel

Milan, May 24.

The great French actress, Cecile Soral (Countess de Segur in private life) has just come to Milan. She will play, in company with Rene de Sax, at the new Odeon theatre.

Sorel who, along with Duse, did much to brighten the lives of the soldiers at the front, received an official welcome headed by the Podesta (Mayor), the Prefect, etc., an honor never before accorded to any foreign artiste.

Reviving Operetta

London, June 1.

Charles Cochran may produce an old Johann Strauss operetta at the London Pavilion in September.

The negotiations with the London County Council and others for the rebuilding of the playbox as a film theatre have been so complicated it is unlikely A. E. Abrahams will be able to get the work in hand for a long time.

The Cochran lease on the Pavilion still has some time to run. It's possible he may get another show in there.

COAST LEGIT PLAYS

Los Angeles, June 1.

Wallace Ford and Marjorie Peterson, who closed in the road "Bad Girl" in Cleveland, arrive here Wednesday (3) for the coast production, now in rehearsal with William Keighley directing for the Belasco.

Mrs. Leslie Carter, in "Shanghai Gesture" plans two weeks of split weeks after he San Francisco run. Fresno, Bakersfield, Santa Barbara and three days at the Capitol, Long Beach, comprise the road tour.

AUSTRALIAN FIRM NOT QUITTING LEGIT SHOWS

Sydney, May 5.

All around town is talk Williamson-Tait may quit the legit and install sound in their theatres. It has also been said that one of the Tait brothers has left Australia for America with the idea of interesting American theatrical magnates in the Australian chain.

W. T. will not throw over their present policy but will continue as legit operators, from authentic sources.

Whilst admitting that trade has been below normal for many seasons, W. T. would find it too expensive to wire their various theatres.

Talkers are not getting such brilliant money at present. It is hardly likely W. T. would feel inclined to risk such a proposition right now.

LITERATI

A Bouncer and Trouble

Last summer there barged into the French Riviera from Vienna a one-time "Times" correspondent. In a nice Bohemian way he just drank up everybody's liquor, sent a friend's car over a cliff and gave Link Gillespie a rubber for 500 francs.

Link, who is known everywhere as one of the old "transition" mob that talks and writes no known dialect, with every word running into seven syllables, took the check and endorsed it over to a shop in Cagnes, where American painters, writers and composers congregate.

Merchant came back at Linkie to make good on the check when it bounced. Linkie told him to collect it from the guy who issued it, which certainly wasn't Germantown High School's second most famous pupil.

By that time, however, the cops couldn't nab the wandering scribe. He had breezed out of the scene as unexpectedly as he had entered it.

The French, who make resilient checks a very serious criminal offense, had no lever on Linkie, since it was not his check originally, but they tried to force him to pay up just the same. It only amounted to $20, but Linkie was adamant and would not come across. Whereupon the cops told him to blow.

He left for Paris, where he is as well known around the Dome as Gwen Le Gallienne or Ernest Hemingway.

Friends are trying to fix up the issue between Linkie and the gendarmes, as the Gillespian whoop-whoop parties were the life of their Bohemian existence. Nobody understands his English any more than the natives, but they like the way he dishes up eau-de-vie.

Quigley's Hollywood Daily

Martin Quigley has announced a daily paper for Hollywood with William A. Johnston as editor.

When he first took over the "Motion Picture News" this was announced as a part of his policy, and William Wilkerson, of the "Hollywood Reporter" very promptly announced that if Quigley came west, he would start a daily edition of his "Reporter" in the east and also work into a trade weekly. Rumor credited him with the backing of "a big oil man," supposed to be Howard Hughes.

Quigley has announced his new issue and now the insiders are looking to see what Wilkerson has in the way of a comeback.

Eddie Wallace Spoofing

Edgar Wallace, who cleared up a newspaper fight with Hannen Swaffer by saying he had a spiritualistic visit of Swaff's sister-in-law at his house, and thereupon laid off knocking the critic because he came to see Swaff's way of looking at things, sent Swaff the following telegram when he learned he was going over to the Herald from the Express:

"Best of luck in your new venture, but keep your damned relatives out of my house."

Swaff believed Wallace meant it when he said he'd seen a ghost.

McHugh G. A. M. Hearst Mags

Earl H. McHugh has been appointed general advertising manager of the Hearst magazines, vice Eugene Forker, recently made publisher of the New York "American." McHugh has been general manager of the business magazine division of the Hearst Publications, in charge of "Motor," "American Druggist," "American Architect," and "Aeronautics."

Reasons for Non-Sales

Book sales in Paris have been off lately with all lines affected. Publishers consider that this is not so much due to the seasonal outings now beginning as to the increasing craze for talkers and the development of the radio.

Charles Esquier Dies

Charles Esquier, 60, actor and playwright, died in Paris. He had appeared at the Odeon, Comedie Francaise, had published over 20 novels, and authored two plays, last of which was produced at the Odeon in 1928, titled "Pope Johannes."

Al Hill's Lowdown

Al Hill, picture actor and ex-bad boy, will have his autobiography, "The Lowdown," published by Brentano's shortly. Hill, now in Hollywood doing gangster roles, has had some of his stuff running in "True Detective Stories," giving the inside of the racket on the lower East Side where he was born and raised.

Real Names of Authors

Ford Madox Ford, author of "When the Wicked Man," is Ford Madox Hueffer. Tiffany Thayer, "Call Her Savage," is Elmer Ellsworth, Jr.

But who is Barbara Starke, author of "Born in Captivity?"

Sam Taub on "Graphic"

Sam Taub, sports writer and radio fight announcer, has joined the "Graphic" to replace Ed Sullivan, who has succeeded Louis Sobol as "Your Broadway and Mine" columnist. Sobol switched to the Eve. "Journal" Monday (1).

News Used Wrong Photo

Daily News apologized last week for using a cut of Helen Walsh, of the "Follies," girl of same name associated with "Two-Gun" Crowley. Nice for the p. a.

Wilstach's "Under Cover Man"

John Wilstach's "Under Cover Man," work of fiction on police spies known as stool pigeons, will be out early this month.

Morrow publishing.

Chatter

Harry Hervey feels another book coming on. He will troop to Indo-

(Continued on page 62)

Split Week Start for New Stock Circuit

A new stock circuit, expected to take in four or more cities, will open at Danbury and Greenwich, Conn., around June 29. Beckhart & MacFarlane, new to legit, is in back of the try. Office previously operated in concert management.

Signed to direct are two stagers from Broadway, Harry W. Gribble and Alan Delano. Dodd Meehan is also on that staff. Plan is for split weeks between the two towns now set and any additional time that may be acquired.

Biggest Production

"The Band Wagon" lines up as the biggest show in point of production ever spotted in the New Amsterdam where it opens Wednesday (2).

Settings and props required 46 transfer wagon loads to transport from the train to the theatre. Nine baggage cars were used in taking the show to Phila. and an extra car for dead stuff.

There are 70 stage hands.

Sherred at Lakemont

Altoona, June 3.

Carl B. Sherred, business agent of the Chicago Stock company during its 13 seasons at Lakemont park, here, and for the past two years manager of the Mishler theatre, will manage Lakemont park this summer for the local traction company owning the park.

A stock company, including Mr. and Mrs. W. James Bedell and Rae Mack Sherred, of the former Chi company, will play at the park. Sherred was with Fox after the stock disbanded.

FUTURE PLAYS

"Free Women," a play with all the action laid in 1950, has been obtained by Staten and McKay. Carl Gluck did the writing.

Arthur Sheldon, said to be a former Shubert employee, turning producer, is rehearsing "Call It a Day," by Willis Goodhue Maxwell. In the cast are Mark Smith, Sue Moore, Nolan Leary, Malcolm Luckett, Curtis Karpe. Charles St. Clair is directing.

Future of "One More Night," closed Irene Bordoni musical, is said to be in doubt. It may be rewritten. Closed after Atlantic City recently.

"The Base Drum," acquired by Richard Herndon for fall production. Don Mullaly, author.

Elmer Harris may have two plays running on Broadway concurrently next month if his new play, **"Forbidden,"** is readied in time. Shuberts are producing it with Stanley Logan doing the staging. Harris already is represented on Broadway by "A Modern Virgin" at the Booth.

OUT-OF-TOWN REVIEW

PARADE DE FEMMES

("Parade of Women")

Paris, May 21.

A revue in two acts and 45 tableaux, presented at the Palace, Paris, by Oscar Dufrenne and Henri Varna. Authored by Varna, Leo Lelievre, and Marc Cab. Staged by Henri Varna, with musical credit for stage numbers given to J. M. Jackson. Costumes by Zanel and Pascaud.

Cast includes Jean Sablon, leading man; Bringo; Clark; Frank Pichel, principal comedian; Carlos Gardel, Guido Curti, Jose Delaquerriere, Damery Sisters, J. W. Jackson girls, The Ballerines de Bigiarelli, Dot Shirley, Vola and Leila, Madeleine Suffel, Ketty Mara, Mary Jackson, Florence, Grip and Gansser, adagio team; Harry Feish and Gypsy, specialty dancers.

Whatever nudity has been left out of the Folies Bergere has found room in the Palace. A noticeable effort has been made to select a bunch of pretty girls. There is not a bad one in the lot. Percentage of pulchritude is higher in this show than any other current in Paris.

Star billing is given to Carlos Gardel, tango yodeler. As a night-club specialty, he is a success, but in a revue his following gives him a big hand, but he only slows up the show which like all French productions, often lacks snap.

Real hit is Harry Feish and Gypsy, German couple, who do specialty dances. Dot Shirley in a specialty dance, and Frank Pichel as comedian get over, but show itself depends on the J. W. Jackson girls, who are practically on the stage from end to end, good in looks and work. Billed as the 24 Elegant Girls and Boys, the boys are just fillers. Little Mary Jackson, 11, comes in for singing, acting and dancing, and gives much promise. The adagio team of Florence, Grip and Gansser, get big applause, not so much that their work is good but for sheer nerve.

Costumes are nice. Sets are rather simple. Music, mostly lifts and orchestra terrible, giving practically no chance to Jean Sablon, leading man, to put his lyrics over. A good deal of the stage work is in front of the orchestra pit on a platform connected with the stage at both ends. Platform is about 4-feet wide luminous glass runs all along it on both sides, so that the performers on it have no chance to fall in the pit.

Only lighting effect attempted is a scene where naked girls, each wearing on the breast a little radium butterfly, dance in a very dim light in front of a black drop. Violet light thrown on them reveals their forms and makes the butterflies shine. This, as most scenes in the revue, is inspired from former shows, mostly of the Paramount. This applies also to barroom scene, where to show the effect of drunkenness, bottles at the bar suddenly show double and the girls walk in with twin-faced masks.

Apart from the strictly femme tableaux, show includes two or three sketches, one a picture production scene with an attempt at an international angle; the other a bedroom scene of the most Frenchy character.

Production obviously inexpensive but should draw since it is about the only one in Paris where those who want to see nudity nicely presented will find it. *Maxi.*

"Gypsies" Off at Present

"Gasoline Gypsies" failed to open at the Lyric, New York, last week and the date is off indefinitely. Show was to have been presented by Mary Forrest, said to be a play broker.

Money guaranteeing two salaries to the players was posted with Equity. Author, Charles Conger Stewart, is said to have raised that money.

No claims have been filed with Equity by the actors.

Thatcher's 8 Weeks

Hartford, Conn., June 1.

James Thatcher's stock company has folded after six weeks at Fox Palace. House remains shut.

Another Thatcher stock closed at the Court Square, Springfield, after eight weeks.

Monday Morning Story

"The Green Pastures" closes its run at the Mansfield, New York, June 27, completing 70 weeks.

A yarn to the effect Al Jolson might appear in the picture version of "Pastures" was merely a Monday morning story.

KEARNS-GENSLER

Allen Kearns will probably be the juvenile in Lewis Gensler's "Hot and Bothered."

Producer and actor are dickering and the deal is practically closed. Show, a musical farce in three acts, is due for late summer or early fall presentation.

I. K. DAVIS ACQUITTED 5 MINUTES BY JURY

Irving Kaye Davis, author and playwright, was acquitted by a jury Thursday (28) of the charge of grand larceny, brought against him on the complaints of Lillian B. Mason and George Stevenson. Both alleged they were each induced to invest $2,500 in his play, "Veils," on false promises by Davis regarding Shubert and picture backing for his show.

Davis had been tried before a jury and Judge John J. Freschi in General Sessions for nine days. Jury handed in its decision after convening for five minutes, declaring as it did so the jurymen thought the case "was an unwarranted persecution of Davis."

Davis denied all the charges, with his attorney, Richard J. Mackey, charging that it was a frame-up between the complaints against Davis.

A detailed account of the suit and charges appeared in last week's "Variety."

Crehan and Young Back In New Elitch Stock Co.

Denver, June 1.

Elitch Gardens' new cast, opening in "Death Takes a Holiday," June 6, is: Katherine Alexander and Harvey Stephens, leads; Flobelle Fairbanks, Jonathan Hole, Louise Prussing, Charles Laite, Jean Adair, Joseph Crehan and J. Arthur Young. Last two were with the company last year. John Hayden returns as director, as does G. Brasford Ashworth as scenic artist. Wesley Givens is stage manager.

Allan C. Dalzell has returned and is handling the publicity for the stock company, as well as the amusement park.

'Rale MacCoy' Still Going Along in Hot Water

"The Rale MacCoy," from which Brandon Tynan withdrew after being told he didn't know how to act Irish, may not open next week as scheduled.

Equity trouble over salaries has arisen. The company rehearsed over the prescribed limit and half a week's pay was due Saturday. Sam Lowett, producer, asked the show be allowed to open regardless. Equity ruled the half week must be paid, also salaries for this week.

Tynan's difference with Lowett, who sought to tell him how to be Irish, has been settled. Tynan agreed to accept $450 on a $600 claim, which has not been paid.

Yiddish in Bronx

Goldberg and Jacobs have the Prospect, Bronx, for Yiddish legit for next season. A former stand for the pair, they passed it up the past season as too expensive to operate. Shaving of rental by the operators persuaded them to take the house again.

Nathan and Rose Goldberg will again head the playing company and have already lined up support, including Lucy Finkel, Mr. and Mrs. Jacob Jacobs, Mr. and Mrs. Isidore Hollander, Dina Goldberg and Dave Lubritzky. William Season is writing them a play with which to open in September.

Goldberg will work out the company in Sunday presentations in Yiddish at the New Brighton, Coney Island, during the summer.

Co-ed Pres.

Syracuse N. Y., June 1.

After more than two decades, during which its presidency has been reserved as a masculine post, Boar's Head dramatic society of Syracuse University has elected a co-ed, Jean Cowman, as president.

Two other co-eds were elected to office against two male undergraduates.

Ludwig Arrives

Emil Ludwig, German writer, arrives in New York today (2) on the "Bremen" to supervise production of his play "Versailles" in New York.

"Versailles" is scheduled as the next play to be put on by the Theatre Guild.

B. O. CIPHER SALE AS NEW B'WAY RECORD

Another box office record! For three performances of "Her Support Cast" at the Biltmore, New York, not a ticket was sold at the box office, and none at the agencies.

The box office statements were absolutely clean, save for some cut rates and two-for-one throwaways, accounted for at the bottom.

While that was true of a London show some time ago, it happened again for "Supporting Cast" Saturday (30) matinee and night—not a single box office sale. The evening after the first blank only two tickets passed over the b. o. counter and only three tickets were sold on the subsequent night.

The show was produced by Philip Gerton, who is in the hosiery business. He has been concerned with several production tries this season. Show was taken off Saturday. Average weekly gross less than $2,000.

CHICAGO OPERA MAY NOT TOUR NEXT SEASON

J. J. Vincent, formerly known in vaudeville circles but latterly in the musical field, has gone abroad on a twofold mission. He will make a survey of the Continent for Roland Stebbins, producers of "The Green Pastures," and seek new talent for the German-American grand opera of which he is managing director.

"Green Pastures" will probably not be presented in London, the play being banned on the strength of the book because of its references to the Deity. It is expected to be sent to Paris, Berlin and Vienna with the original colored cast in 1933. The show, now in its 67th week at the Mansfield, is due to tour next season.

The German operatic group attracted particular attention on the coast last season in a battle with the Chicago opera. That was said to have been so costly to the Chicago group a tour the coming season is in doubt. Chicago people are said not to be sending a talent scout overseas this summer. It will be the fourth annual tour for the German group.

Coast's "Bad Penny"

Hollywood, June 1.

William Anthony McGuire, here under contract to Fox for two stories, will try out "The Bad Penny" at the Biltmore.

McGuire will also stage it. He has Henrietta Crosman and Wallace Clarke set for parts.

McGuire denies that Ziegfeld has any musical scripts of his, as reported, and that therefore he (Ziggy) cannot be made to wait as has been McGuire's practice in the past.

5 New Stocks

Stock activity in the east takes on life this week with the opening of new summer companies.

Ramsay Street opens a stock at the Erlanger, Buffalo.

Eloda Sitzer this week starts her new season at the State, Muskegon, Mich.

The new Mt. Kisco, N. Y., stock opens. James Tupper is managing.

James Coots, formerly operating in Harrisburg, opened stock at the DeWitt (formerly the old Empire) in Syracuse in "Rebound."

Lakewood theatre, Skowhegan, Me., launched its summer season this week.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

No Complaints on Cut-Ins, ASCAP Is Asking for All Data to Make a Case

The American Society will this week request all publishers to supply them with data regarding all existing cut-in contracts. Publishers will be asked to supply the society with the title of the song cut-in, the name of the orchestra leader, or singer, on cut-in, date the contract was entered into, and all other data regarding cut-in agreements.

It is believed that by receiving this information the American Society will be able to prevent any more cut-in contracts being entered into now and pre-dated prior to the time the society banned cut-ins. The society will also attempt to determine whether or not some of the cut-in contracts it receives were entered into after cut-ins were banned and dated back. If it suspects some of these contracts, it may examine the books of the publishers suspected. This it is permitted to do under its constitution.

Although more than a month has passed since cut-ins were officially banned by the society (April 20), it has not received any complaints as yet. Despite this, it is commonly known in inside music circles that cut-ins have not been entirely eliminated. That the practice has been curbed is recognized by the entire industry. But the wholesale elimination of the practice has not been effected.

Publishers who double-crossed themselves and the American Society by cutting-in after the ban was in effect, resorted to subterfuges to do this, it is said. How and where to get proof of these subterfuges the American Society did not know, for unless it received a complaint against a publisher it could not act.

The most common subterfuge used by the publishers after the ban was that of pre-dating cut-in contracts.

However, another subterfuge that practically defies detection unless one or other of the parties talk about it themselves, is the verbal cut-in agreement, with nothing reduced to writing. It's the handshake agreement, the publishers simply promising the singer to give him 1c., or whatever the singer's cut-in on the song is, if the latter will plug it.

After 36 Years

For 36 years the American Federation of Musicians has been in existence. And the strangest part of all those 36 years is that President Joe Weber says the last two are the hardest. And Weber should know, as he's been president of the Federation through most of its existence.

25c EVERY 4 MINUTES FOR RADIO DISC MUSIC

License fee for the use of copyright music for radio discs will finally be settled today (Tuesday) when the publishers and the radio disc men meet to sign the papers.

Fee to be put into operation for a period of six months will be a flat scale of 25c per four minutes' playing time of each copyright work.

Publishers and radio disc companies have been battling over fee to be fixed for the licenses for more than a month. Radio disc men won out, after the publishers tried for a tax twice that which they are going to enter into, namely 50c per four minutes.

At the end of this six months' contract, a new license fee will be set, to be judged by how the present agreement works out during its existence.

DEALERS DIDN'T CUT WITH PUBS

Complaints are legion among publishers because the new cut price of 16½c wholesale hasn't had the expected effect and co-operation from many parts of the trade.

Publishers report that even some of the syndicate stores which battled strongly for a 25c retail price and threatened to throw music

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Rhythm Boys' Walkout Draws Fire From Union

Hollywood, June 1.

Three Rhythm Boys — Bing Crosby, Harry Barris and Al Rinker—same trio formerly with Paul Whiteman, thought they had an out on their contract with the Cocoanut Grove of the Ambassador hotel and walked.

Musicians' union thought otherwise and gives them until tomorrow (2) night to return, stating that otherwise they will never be able to sing with any union band.

Union's attitude is that the trio, which is very popular locally, jeopardized the jobs of Gus Arnheim's orchestras at the Grove through the walk-out.

Trio argues that their contracts are with the hotel direct and not with Arnheim although they perform with the orchestra.

Milkmen Not Musical.

Chicago, June 1.

Orchestral leader, who had just written a melody, was arguing with his lyric writer about the word "dawn" in the song.

"It's not commercial, I tell you," insisted the leader. "Nobody would know what it means."

"Yes?" replied the annoyed lyricist, "then how about all those hits that have had 'Dawn' in it—and, morever, 'The Star Spangled Banner'?"

"And that ain't selling either," retorted the other.

Lower Tax for ERPI May Be Worked Out In '32 for Use of Music

Slump in royalties from ERPI for the use of copyright music in films shown in foreign countries is leading the M.P.P.A. to believe its present agreement with ERPI exacts too high a tax. Both ERPI and RCA are under contract to pay the M.P.P.A. $75 for the foreign use of each song in a film and $37.50 for part use of a song.

Up until the last quarter which just expired ERPI had never paid the M.P.P.A. less than $65,000 per quarter for foreign licenses. For the past quarter, the M.P.P.A. received only $35,000 from the same source.

This agreement has been in effect for a year and a half, under the M.P.P.A.-ERPI five-year agreement, and still has another year and a half to go. During the past year and a half foreign royalties from ERPI have been sliding steadily. M.P.P.A. believes that the high foreign tax is forcing the motion picture producers to turn toward original works and non-copyrights so that they will not be under any obligation to get a license from the M.P.P.A.

Its domestic agreement with ERPI, under which ERPI pays the producers for the use of copyright music by the seat tax method, currently 5c. per seat, is also contended to be too high by the M.P.P.A. This seat tax method of licensing will be eliminated by the M.P.P.A. when the present contract expires at the end of 1932, it is reported. It is too complicated an affair, according to reports, and is quite expensive to the M.P.P.A., calling for a check on ERPI.

Burton Crane Records Two Songs in Japanese And English on Disc

A Japanese record of two w. k. drinking songs has been recorded for Columbia Phonograph by Burton Crane, American newspaper man with the "Japan Advertiser," newspaper, and Tokyo correspondent for "Variety."

Columbia record is 26177-A and B. Former is a recording of the American "Drunk Last Night and Drunk the Night Before," and the latter the old English pop, "Show Me the Way to Go Home."

Crane does three choruses of each, two of each in the Japanese tongue and one of each in English. He has a strong and clear tenor and puts over the English versions of the songs like a true tin-pan-alleyite.

Places Band at Luna

Howard Emmerson and his band of 13 men opened Friday night (29) for a summer run at the Balloon ballroom in Luna Park, Coney Island. The engagement was handled for Emmerson by Ralph Wonders, manager of the artists' bureau for Columbia Broadcasting.

The balloon room this year will not have free admissions, as in the past, but will charge 10 cents for entrance and five cents a dance.

Emmerson and band will broadcast over Columbia coast-to-coast network twice weekly from the park.

Donaldson Songs for Film

Songs in the next Paramount talker with Chevalier will be written by Walter Donaldson.

The composer has contributed a couple of numbers to the new "Follies."

Waning Tax on Sheet Music Leading MPPA to Thought of Other Taxables

Within the near future the publishers expect to have an income of over $5,000,000 a year from the mechanical rights of their songs, exclusive of radio. This will come about, declare music execs, in view of the fact that sheet music is steadily dying and that the present by-product of the industry, the mechanical rights, will be the mainstay of the industry.

With this in mind, the publishers have authorized the M.P.P.A. to begin negotiations to collect royalties for the use of music from any and all of the mechanicals at present free from the music tax. This includes synchronous films for home use, unrecorded discs which are sold for the purpose of home recordings, and commercial, religious or educational films which are not shown in moving picture theatres.

To collect from the latter source, the M.P.P.A. has already begun negotiations. The basis, as reported in last week's "Variety," to be $10 for full use and $5 for partial use. This will be placed in effect shortly when the American Society and the M.P.P.A. get together on the licensing agreement.

The M.P.P.A. will shortly take action to collect a tax from all manufacturers of synchronous films for home use. It has already opened negotiations toward this end with East-West Productions, Boston, one of the larger of the manufacturers of sound films for home use. M.P.P.A. from this source will attempt to put into effect a music tax of 5% of the entire gross of the manufacturer from sales for the home.

With a view toward collecting a tax from the sale of blank discs used for home recordings, the M.P.P.A. will shortly start negotiations with Victor, one of the largest manufacturers of this type of record. It will attempt to do this on the premise that most of the sounds which are recorded on these records are copyright works, and since the publishers control the mechanical reproduction right, no one has permission to record a copyright work on a disc unless so licensed. It will attempt to arrange with the manufacturer of these records to get a small percentage of the money the manufacturer derives from the sale of each record.

MUSICIANS BENEFITS IN L. A. $3,000 IN RED

Los Angeles, June 1.

Attempting to help out some of the not so fortunate musicians through benefit concerts, the musicians as a body now find themselves $3,000 in the red on the four concerts staged so far at the local Shrine auditorium. It has spread plenty of blue notes among the musicians who point out that they, as a group, have always been among the first to help in charity benefits.

To try to get back some of the $3,000, concerts are now switched from Sunday to Thursday nights. It is believed the church-goers, the principal patrons, will like the midweek night better.

Union Oil Co., commercial sponsor for a chain broadcast, has okayed the change, but the new night means an air release over KFI only, instead of the NBC as previously. This means a further lessening of revenue as the stations broadcasting the program had been turning over its station fees to the musicians.

ROBBINS FLARE WITH JOBBER OVER 1½c

As the aftermath of a verbal battle between Jack Robbins, Robbins Music, and Max Mayer, of Richmond-Mayer, music jobbers, with Robbins refusing to sell any of his music to R-M, matter was finally patched up between the jobbing house and the publisher Monday (1) when Robbins agreed to sell Richmond-Mayer again on the 18c. price. Jobbers agreed to take the music at that price tentatively, believing Robbins may shortly cut to 16½c., same as the jobbers.

Robbins declared that the reason he has not cut for the jobbers is that the dealers are selling it for 30c. anyway, not 25c., as believed

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Happy Go Lucky Orchestra is at the Pavilion on the Albany-Pittsfield Road at Nassau, N. Y.

Pash or Cash?

Hint Fan Clubs for Bandsmen Not Strictly Spontaneous

Chicago, June 1.

Bobby Meeker, who now has his band down at the College Inn, is the latest orchestra maestro being ballyhooed by sighing females. Fan club is being organized by none other than the original m.c. fan club tom-tom beater, Dorothy Gulman. Dorothy is now shouting from the rooftops for Meeker and reciting a long list of plans that make the old Paul Ash, Al Kvale, Lou Kosloff, Cookie, etc., etc., clubs look like a convention of Civil War vets. In fact, the plans are so good and so businesslike that it looks possible that Frank Bering, who has money tied up in the College Inn, might be behind the movement.

Plans include, by a mere coincidence, weekly meetings at the Inn, and the charges are not on the house. To make these meetings more interesting, there's going to be prizes for costumes, dances, etc. Special p.a. committees to be appointed to harass each local rag. Men are not excluded from the Meeker Fan Club; everybody welcome.

Nuisance

Coon-Sanders Fan Club is now in operation, and other bands are being made the center of adoring gals. Most of 'em are getting ready to have clubs. Band leaders are jealous of each other's flap following. Each one wants to be a pash idol. But besides the pash, they're thinking of the cash and wondering just how they're going to put the fan club to some monetary use. B. & K. used the fan clubs for years under the impression that they meant extra coin, filling the lower orchestra rows each Sunday morning. But they got rid of the flaps as soon as they discovered that in the long run they meant nothing at the front gate, but only a lot of grief backstage.

Bobby Meeker is said to have been chosen by the flaps because of that "tear in his voice over the mike." How long the club will last depends on whether those adoring fans will come down to the Inn to see if that tear is real. And, like Meeker, the other band leaders are willing to be idolized, but are ready to shove the whole idolizing idea into the ash-can as soon as they discover that the debits cancel the credits.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Disc Reviews

By BOB LANDRY

Chicago, May 28.

Gradually, at first imperceptibly, the names are being displaced by newcomers and studio get-togethers. It is perhaps not possible at present to gather data enough for an imposing proof. But there's no secret about those lapsing contracts, and equally so there's little familiarity to some of the credit lines plastered on the heart of the pancakes.

In time, perhaps a year, there may be an entirely new situation in the mechanicals. An unconfirmed rumor of some weeks ago even mentioned a partial withdrawal of Victor from the disc-cutting field. And Brunswick's announced intention of some months of actively combatting the factors that have killed record sales by a counter-attack of exploitation has been forgotten now that the organization itself is skeletonized by the Warner Brothers economy campaign. Columbia meanwhile is deep in the radio disc development, and in this respect sits pretty, particularly in Chicago.

Admittedly the big lodestone for Victor was its operatics. Fat guarantees for fat sopranos exceeded even the profit margin of $2.50 12-inchers. To a lesser extent, however, popular singers and dance orchestras have been a burden to all three of the major mechanicals. It's been said before that some of these contracts favored the company when first signed, but time reversed the set-up on the long-term deals, and in the end the mechanicals formerly flattering themselves for being smart now regret their sharpness.

Anyhow, there's a lot of strangers in the corrugated boxes these days. And there'll be more.

Baltimore Bell Hops

(Columbia 2449.) Here, if anyone is so minded, is a perfect opportunity to provide an informative test of why a lot of disc-buyers feel cheated and substitute a radio. Put the needle in the opening groove of either side. Listen a moment. Then lift and move the needle to any part of the disc. It sounds exactly alike at any point. No variation whatever. Just a dull, monotonous jungle tom-toming. Okay in a sawdust dance hall. But at 75c a hold-up. Not that it matters, but one side is called "Coming and Going" and the other "Hot and Anxious," and Mike and Ike are not more alike.

The Melodiers

(Columbia 2437.) Hiding behind those strange whiskers is a dance combination of some experience as reflected in a nice coupling of "That Little Boy of Mine" and "If You Should Ever Need Me."

Teddy Raph

(Columbia 2440.) Another case for "we want you to meet——." Mr. Raph says "When I Take My Sugar to Tea" with a lot of pep, and encores with "Please Don't Talk About Me When I'm Gone," less pleasurable. But, in toto, fair.

King Carter

(Columbia 2439.) Another sample

(Continued on Page 63)

LA SALLE EXT. UNIVERSITY
Commercial
WBBM, Chicago

For the guy smart to the American magazine type of yarn, and also with a sense of humor, this correspondence school rah-rah-rah can only arouse a snicker and a quick twist of the dial. But this show of the La Salle Extension University, hot competitor of the International Correspondence School, is not framed for that type of listener. Its appeal is directed to that mass of inverted inferiority complexes whose goal of ambition is a name on an office door and a membership in a Kiwanis local. As a program it is a smash hit of its kind.

Line of chatter during the half hour is the same as carried by the International Correspondence School ads for years—the tale of the bozo who 10 years ago was a $15 file clerk and by dint of night study of the courses rose to the job of general manager. Only difference here is that the ad is dramatized.

Show starts off with the president of the Extension University and the "president of a large Chicago corporation" seated in the Union League Club, holding palaver over the opportunities in modern business for boys of limited education. One of the big shots—you can have three guesses as to which—edges into the conversation on the correspondence school idea, and off he goes retailing the story of how one of the La Salle students under all sorts of handicaps rose to an "enviable executive position."

Dramatized episodes depict this stooge of the text books and charts pulling his boss out of one business jam after another and in due time rising to a carved mahogany desk. Other dramatized bits show him poring over his correspondence school lessons despite such interruptions as a delirious wife and an attack by Mexican bandits at an oil field office.

As an ether show the thing is well staged and withal a crack selling job, despite frequently silly dialog and situations that the average intelligence would be quick to spot. Program is also marked by good voice casting and continuity pacing.

ROBERT DARU
Lawyers' Air College
Sustaining
NYC, New York

Robert Daru, assistant district attorney, the talker on this period, now a regular part of the weekly program from this municipal-owned station. To the laymen it's dry, unless the particular subject which any of the attorneys speaking may apply to a case that may be the fireside talk at the moment. Otherwise not likely to hold dial attention from the adults; for boys and girls, impossible.

Mr. Daru waxed neither eloquent nor dramatic, but went into a straight technical explanation of how electrical fixtures installed in a building under mortgage becomes a subject of court huddles when the holder of the mortgage becomes embroiled in a sales contract when the mortgage is foreclosed.

Who owns property nowadays? And if so, who expects trouble?

For realtors only.

A "lawyers' air college" may be instructional to those interested, but as evening air entertainment it's hooey. *Mark.*

VITA-A-RAY
With Alice White
Songs and Talk
Radio Disc
Commercial
WOR, New York

Alice White from films was the guest on Vita-A-Ray's program just 15 minutes away from another disc recorded commercial program of the Busch jewelry people. Vita-A-Ray is paid for by the French maker of the cleansing cream bearing that title.

In the preceding disc Noah Beery, also from films, sang and unquestionably earned his money. Miss White had just a few words, a fleeting sort of hello and good-bye. Even in speaking the recorded voice seemed hoarse and strained. One would have thought Miss White would have done more than she did. The commercial thing is worked overtime with screen celebs who flop. They can't hold dialers.

Too plenty sales talk in this record, considering the fizzle White bit and the shortness of the program otherwise.

Duncan Doty, called an m.c., made a hopeless struggle trying to be funny. Biggest laugh was when the supposed audience applauded vigorously for Miss White's floppo. *Mark.*

WILL OAKLAND TERRACE
Dance Orchestra
WPAP, New York

The Will Oakland Terrace program without the corpulent tenor taking part, and for which no payment is made. Announcement was made that Oakland was elsewhere.

Joe Wallace subbed as m. c. and was merely perfunctory. The band, Lou Springer's, didn't show anything away from the beaten path. Without Oakland there's a difference in this period. *Mark.*

RADIO AMATEUR NITE
"Stars of Tomorrow"
Sustaining
WENR, Chicago

This is number four of the series. Admittedly an experiment with Vice-President Niles Trammel, of NBC, reported as giving Ben Pratt carte blanche to see what can be done to create a novelty program. Already feelers have been made by NBC with a view to determining any commercial interest. But no advertiser would underwrite the program as it stands.

Indeed, it may fairly be questioned if any advertiser would buy amateur talent in lieu of professionals. Some purely local enterprise might be interested at a modest figure, but it's not considered likely that WENR would accept anything less than a network contract.

Amateur nite as known to show business has always been an excuse for horseplay and rowdyism. That was where the fun and the box-office value came in. Amateurs were allowed to go on without music, rehearsal, or any credentials whatever. The worse they were, the funnier the results and the greater the audience glee.

WENR, however, hand picks its amateurs from among the hordes who apply. Only three or four are used each week. That allows two solos to each amateur. Better system would include six or seven entertainers, each confined to a brief interval. Snap and zip would thus be acquired by barring encores. It is not difficult to imagine how few amateurs warrant a second hearing.

Response to WENR's request for letters from listeners seems to have pointed a desire for the unusual. At least so stated announcer Wallace Butterworth. And obeying this more or less imaginary mandate, the fourth program was made an international affair. England, Cuba, Armenia and Russia were represented.

England, personified by Reba Sewell, song "I Don't Know" of Gertrude Lawrence origin. Miss Sewell, in every other line, is a promising comedienne. In the missing lyrics her diction falters. This proved fatal to a number that imperatively requires superb enunciation and proper emphasis throughout. Also the lyrics, rather sporty in their unexpurgated state, had been trimmed for air purposes. On her encore Miss Sewell became even further isolated from intelligibility.

As the program's sole, and weak, effort in the comedy direction, Miss Sewell's floundering threw the whole divertissement back on the basis of the first three broadcasts. It was deadly serious. Since personality appearance, and peculiarities that make theatrical amateur shows bearable, and even enjoyable, cannot be conveyed by radio, all that the listener gets is the sour notes and the hesitant delivery.

An Armenian with a weird instrument, reputedly 300 years old and called a "tar," sounded like nothing but a poor banjoist. Cuban senorita made shrill grimaces at "The Peanut Vendor," and a Russian contralto left behind only uncertainty.

If WENR really wants an amateur nite it will have to let in the hoodlums and street urchins and get the authentic flavor. As revealed to date, its "Stars of Tomorrow" aren't even stooges of today. Neither as young talent worthy of encouragement or as unintentional clowns is there any permanent interest discernible up to the fourth stanza.

Atwater Kent is the daddy of budding operatic talent and spends money to find and encourage boys and girls. WENR spends $10 a head for its amateurs and is neither avowedly artistic nor frankly sawdust.

After these yawns on last Thursday (28), the studio orchestra picked up the next program by opening with "Happy Days Are Here Again." Fair enough. *Land.*

BOB-O-LINK SIDESHOW
Commercial
WMAQ, Chicago

Title is a misnomer. That is, the sideshow part of it. It is more of a parlor show. Besides being slowly paced its song, patter and instrumental numbers are sloppily dovetailed.

Continuity used means nothing. Frequent changes in locale destroy whatever atmosphere is desired. Talent setup consists of a mixed singing duo, pianist, guitarist and an accordian player.

Girl reveals lots of radio personality during the spasms of dialog but is weak when warbling. The tenor packs appealing pipes but is not so hot at reading lines. That evens things up.

Trio of instrumentalists brought in for solos. Continuity devices for their entries are most awkward. Instance is that of a pianist suddenly coming into the picture when the locale is set in a country field.

Program is on for half an hour and is split in two parts to provide an equal plug for stockings and underwear.

Announcer is same as the Pepsodent program spieler, Bill Hay. Of little aid in injecting pep into the proceedings.

CHARLES FREEMAN PLAYERS
"The Dybbuk"
Commercial
WGES, Chicago

Adaptation of the Yiddish epic of tragedy and superstition was presented by the Jewish Institute whose Thespian team is headed and directed by Charlie Freeman. Length divided play into two installments, with "Variety" catching the second and concluding episode (29). It's rendered in English. Not the Charlie Freeman of the RKO booking office.

This little theatre group forms Chicago's champs and are mentioned for a week at the Palace, where they would possibly, at a figure, be beneficial to the paybox because of their probable drawing power among their own people.

Suffice that they listen rather well over the radio and for an amateur endeavor the continuity and arrangement of parts, exits, entrances and the mystical element is exceptionally clear even where the character names and Yiddish details fall strangely upon Gentile ears.

Several of the smaller Chicago stations have dedicated open time to little theatre groups. Results were uniformly atrocious. So by contrast the Freemanites are scintillating. As dramatic fare via radio it is possible to find points of favorable comparison between these earnest amateurs and some of the alleged professionals.

Turner Brothers, a men's furnishing house, is the involved advertiser that makes the Institute broadcasts, amateur in membership, nevertheless commercial in radio rating. WGES is a west side station with 1,000 wattage, and seems to be rather better managed than most of the 1,000 watters. *Land.*

ROYAL F. MUNGER
Financial Talk
Sustaining
WMAQ, Chicago

In devoting part of the resources of its own station, WMAQ, to a not unnatural self-glorification the Daily News uses members of its staff for short talks. Each to his own department and Royal F. Munger is financial editor. In general most of the newspapermen have been impressive over the air. Not necessarily as voices. Rather in the intelligent choice of material and the sure-of-their-facts- impression conveyed to listeners.

Oddly telegraphic in manner of speech alternating breathing and thinking pauses with sudden rushes of words Munger expatiated on Anaconda Copper particularly and the cycle of depression generally. His remarks smacked of a solid earthy common sense without that excessive reverence for big corporations and their pilots that marks so many financial editors as mere press agents.

Using a real estate boom with its fictitious values Munger drew a metaphor on the artificial prosperity that burst with such repercussions in 1929. Gambling fever and the horde of parasites engendered and supported thereby were described as unhealthy symtoms of a bloated system that needed, and had to get, a good purging.

In toto, a most interesting talk for the male adult radio audience. Women will hardly be numerous among the responsive listeners. *Land.*

DALE WIMBROW
The Mississippi Minstrel
Sustaining
WOKO, Albany

Dale Wimbrow, "The Mississippi Minstrel," does a 15-minute sustaining program over WABC and the Columbia chain every weekday afternoon. Entertainment consists of songs, poems, and chatter on current topics. As afternoon broadcasts go, this one is okay.

Wimbrow has an engaging southern drawl, a merry, deep-throated chuckle, and a friendly, homey personality, which grows on one. Occasionally uses negro dialect and handles it well.

Comedy talk is the weakest part of Wimbrow's program. Much of it is based on events reported in the press. None of the chatter produces big laughs, though the mild punning may be enjoyable to some listeners. Wimbrow probably would do better with his comedy, if not forced to change material daily. *Conn.*

RCA-VICTOR CONCERT ORCHESTRA
Orchestra, Pianist
KFI, Los Angeles

Classical half-hour reaching the coast Sunday afternoons over the NBC chain was high-lighted by the pianistic brilliance of Herman Wasserman. His rendition of the first movement from Gershwin's Concerto in F was the top spot of a fast-tempo group of serious selections.

Nat Shilkret led a pulse-quickening series of numbers, not giving the listeners a chance for lagging. Crisp announcing of the new midget radio was not obtrusive. Program shows a nice change of pace from preceding ones and should build weekly regular audiences, especially big city people who are musically inclined and accustomed to Sunday afternoon symphonies, which are cut out over the summer.

BETTY WALKER
"The Masked Reporter"
Commercial
WBBM, Chicago

Expatiating recently on the possibilities of the news angle in broadcasting, Leslie Atlass, the Columbia chain's western district manager, remarked that if radio had the newspaper's leeway in the pander of scandal and gossip, station owners would have little to worry about when it came to maintaining consistent listener interest.

Line of chatter unlimbered by The Masked Reporter when the program started about two weeks ago was a feeble stab in that direction. Some of the items reeled off on the first few broadcasts were tinged with some spicy innuendoes involving persons and places of local import. Out-and-out spotting of names was charily averted, but listeners privy to local political, social and racketeering setups didn't have to give much leash to their mental tabbing. And the impression got around that here was something different in the way of spot broadcasts and a thing to look forward to in its twice weekly etherizing.

But something happened after those few broadcasts, and the program has descended into a dreary and innocuous recital of oddities, obviously culled from the dailies and the weekly digests. Credit sources, with rare exceptions are omitted. The The Masked Reporter is given to little original research in preparing copy is equally apparent.

Through the piquant items unfolded on the last broadcast caught (26) listeners learned:

1. That the largest book order ever placed was for the Bible in New York recently.

2. That Babe Ruth is leading a team of professionals to the Orient this winter.

3. That Frances Dee was by chance picked for the lead in "The Playboy of Paris," with Chevalier on the picking end.

4. That the statue of Ceres atop the local Board of Trade building has no face.

5. That Chicago has a party bureau where society women can hire somebody to handle the details of any social function.

Strangest part of the whole thing is the fact that the retailer of such vapidities is one of the most colorful personalities in Chicago's newspaperdom. Masked Reporter is Betty Walker, who has done time on the old Chicago "Journal," and for years pounded a typewriter for the "Herald" and "Examiner." It was Miss Walker who turned up the House of David scandal six years ago and whose tale of the inside cult sex finageling of King Ben made worldwide copy for over a year.

In the past ten years the girl has covered a flock of news sensations of ace importance that broke in and around Chicago. For a newspaper gal hers has been an unusually adventurous life. Among other things she has hit the high and low spots on the Continent and in the Orient.

In these years surely she must have picked up reams of exciting, colorful stuff, at least far more interesting than such namby-pamby news notes as described above. So much more suprising is the letdown from her customary journalistic self when the fact that the girl has the reputation of being the most graphic writer of her sex in the town is taken into account. At the present time she is working on a book covering her travels in the Far East and the South Seas.

Orchestra interludes, sandwiching The Masked Reporter's news items during the broadcast, are in most instances out of keeping with the atmosphere projecting by the story's contents. A case in point was the snappy jazz tune that followed the anecdote anent the death of Owen D. Young's mother.

Program is being bankrolled by "Fresh," a deodorant. If the 15-minute mumbo-jumbo of newscasts has been concocted for women appeal, the thing as it now stands is shooting wide of the mark.

OLENDORF WATCH MAKERS
Paul Specht Orchestra
Disc Recording
Commercial
WOR, New York

Paul Specht should be able to round out a 15-minute electrically recorded period for the air. He's always had a pretty fair band and that still goes. Yet tucked in as guest star was Noah Beery. Beery was introduced as "the bad man of the screen," uncorking his villainous laugh and singing a song.

Little time spent on Beery's screen career other than the mention of his selling George Arliss a gas station in "The Millionaire," with a tipoff that the disc was made prior to release of film as Beery referred to it as "my forthcoming picture."

Specht played some topical music as well as introducing a vocal trio. Disc in the main is a sales ballyhoo for a jewelry store chain in New York. As a whole it seems in good condition and serves its commercial purposes well. *Mark.*

THREE BAKERS
Songs, Chatter
Commercial
WMAQ, Chicago

Fleischmann Yeast, paternal guardian of Rudy Vallee on NBC, has a Columbia program of lesser radio importance and slighter—much slighter—cost. Three Bakers replaced Three Doctors some months ago. Doctor trio ad lib, a radio freak. New trio is strictly on script and straight singers.

Practically all of the effort to inject novelty and humor is carried by the announcer. Three Bakers spoofed. But not, of course, Fleischmann Yeast. Never yet has there been an advertiser who would permit anything but deadly seriousness on the sales copy itself regardless of the program content. So the Three Bakers act demented but the Yeast doesn't even ferment.

That venerable classic series of 42 or more juvenile novels, the "Rover Boys," of whom there were three, Dick, Sam and Tom, is the source of the buffonery. Script imitates the Rover Boy style and names the bakers, Tom, Dick and Sam. Like the remarkable Rovers of fiction the Bakers are forever dashing about the globe trying out all sorts of Jules Verne contraptions. Their latest idiocy is a flying submarine.

There's a certain pleasurable breeze and bounce to this program. Satire, however, may or may not mean anything to the rank and file of small American householders. It has long been the habit of the New York semi-literati and devotees of Corey Ford, et al, to mimic Dick, Tom and Sam Rover. Equally so thousands of boys have unquestionably read the books. Still satire is sufficiently bold and daring for the low intellectual ceiling of radio to make a fair question strictly in order. *Land.*

CLAIRE KINNEY
Circus Talk
Commercial
WOKO, Albany

Claire Kinney, announced as educational director of the Sells-Floto circus, delivered as entertaining and interesting a 15-minute discourse on the show over WOKO as any talk with a commercial angle that had been heard in some time. Apparently she travels about a week ahead of the circus. Her appearance before the WOKO mike being made six days before the attraction was scheduled to play the city.

On the strength of the above chat it is safe to say Miss Kinney can go into any studio and give a talk which will hold the attention of a goodly portion of the listening public. Of course, the circus has an attraction for the average person, but the skill with which Miss Kinney handles the subject enhances that interest. Her radio address is crammed with facts and figures on the operation, personnel, terminology, etc., of the big tops.

Miss Kinney has a clear voice, good diction and fine command of language. Judging from the smoothness and ease with which the talk is delivered, considerable time has been employed in preparing it.

Miss Kinney's glossary of circus terms, her remarks on the habits of the animals, and various phases of the show made it listenable.

Miss Kinney avoids the mistake, common in commercial broadcasts, of using the sponsor's name ad nauseam. Tom Mix the only performer mentioned by her. *Conn.*

DUPONT SPEED BLENDERS
Commercial
WENR, Chicago

One of the better disc recordings and the last of this series on the NBC operated outlet. Program is smartly put together from both the entertainment and sales angle. Has pace and verve in the runoff of its dance combo and song numbers. Latter contributed by Willard Robertson, vet radio artist and a lad who can boast of a voice nigh perfectly adapted for the medium.

Several comedy interludes slipped in by a tooting siren, while the auto polish plugs are sandwiched in with a finesse and economy of words. Special laudatory mention is due the announcer. Lad's speaking personality has dash and a surefire touch at projecting a mood and sustaining interest in the item he is selling.

DAVID LAWRENCE
"Our Government"
Sustaining
WGY, Schenectady

David Lawrence, publisher of The United States Daily, Washington correspondent, and magazine writer, is on the air, over WEAF and the NBC chain, in a 15-minute talk on "Our Government," every Sunday night. Discusses the activities of various federal governmental departments and commissions, some of which are little known to the general public. On these particular programs, he sticks closely to facts, eschewing opinions or prophecies.

Talks may be interesting to students of government, business men, educators and the like, but for the average radio listener, are too technical and dry. Laden with statistics few speakers can grip the attention of ordinary folks with figures. Nor can many men make a subject like "The Tariff Law and Its Fea-

(Continued on Page 63)

Macfadden Peeved, but Cannot Afford to Pass Up a CBS Tieup

Chicago, June 1.

True Story hour comes off the Columbia chain June 26 and resumes its weekly cross-country broadcast, instead, on the NBC network July 5 for a 52-time run.

Commencing July 3 "Liberty," for the same period, takes the spot made vacant on the CBS schedule by the True Story switch to the opposition air circuit. Behind these manipulations of programs lies the story of how Bernarr Macfadden, faced with business exigencies, was compelled to put a pet peeve of his against Columbia on the ice—at least, for the time being.

NBC's deal on the True Story show increases the hookup by nine stations. In addition to the basic red network, originating from WEAF, NBC sold Macfadden the northwest and southwest group of affiliated outlets. Confession magazine's plug on the Columbia chain had been limited to 20 stations.

Succeeding network will carry the same type of program now heard over CBS Friday nights, with the Bob and Mary characters retained. "Liberty's" weekly show is due to be built along the same lines. Besides a dramatization of a short story out of the weekly's current number, the program will introduce as novelties an impersonation of "Miss Liberty" for a prologue and a characterization of the mag's "Vox Pop" feature for comedy purposes.

Macfadden's peeve dates back to early last winter. At that time tiffs over production ideas, objections to the script's alleged spicy contents and the chain's switching of program time had the publisher frequently on the verge of pulling the True Story program. Latter, incidentally, was the last of the five shows plugging his publications that Macfadden had going over Columbia during 1930.

Not Patriotic!

What above all got the Macfadden nanny was the recurrent shifting of the physcal cultist's programs to make room for the broadcasting of national public events. Publisher got the impression that his program was being picked on and often put on a burn to that effect.

Early part of March Macfadden notified his advertising department heads that he was washed up with Columbia and instructed them to make arrangements for the shifting of the program to NBC when the Columbia contract ran out. Negotiations for the shift were quietly entered into and everything for the move to NBC was set two months ago.

Meantime, Macfadden had taken over "Liberty" from the Patterson-McCormick interests. Among the media agreed upon to be used in the newly acquired weekly's big advertising campaign for circulation was radio. NBC was approached for an additional Friday night hour to take care of the "Liberty" broadcast. Advertising boys reported back to the publisher that the convenient time was not available on that network. But, it was suggested, the hour held by True Story was still open at Columbia beginning July 3.

After much cogitation Macfadden decided to hold his peeve in reserve and came through with an okay for the resumption of an entente cordiale with Columbia.

Gleason-Armstrong's 10-15-Min. Radio Disks

Hollywood, June 1.

Erle Hampton, former RKO-Pathe press agent, is the new author of the radio spiels of James Gleason and Robert Armstrong.

The 15-minute records are released in 10 coast stations. Union Oil Co. sponsoring.

Rex Taylor was the original author, but now out.

Radio Engagements

Guest radio artists booked by NBC for Maxwell House and Fleischmann programs: Helen Morgan, June 4; Luella Malius, June 11; Robert Halliday, June 18; Evelyn Herbert, July 2; and Countess Albani, July 9, for Maxwell House; Francis Langford, June 25; Men About Town Trio, July 2, and Ann Greenway, July 9, for Fleischmann.

HUNGRY 5 BARRED

Can't Play Orchestra-less Publix House

Chicago, June 1.

Louis' Hungry Five, instrumental and comedy patter act tied up with station WGN here, were barred by the local musicians' union from filling a two-day engagement at the Paramount, St. Paul. Boys appealed to International President Joe Weber, but got nowheres.

Booked into the Publix all-sound Twin Cities for June 4 and 5, the quintet were told that the date was off unless the Paramount put in a local pit band, as required by union law. House refused to take on any members of the St. Paul local for the occasion, even though the radio act had already been advertised.

So as not to wholly disappoint their St. Paul air followers, the boys sent up to KSTP a disc recording of theirs to be broadcast on the nights of June 4 and 5.

PUBLIC PICKED PROGRAM FOR $800,000

Chicago, June 1.

Montgomery Ward makes its network debut over NBC around July 1 with a novel programing stunt. As now framed, it provides for the presentation of four different types of ether shows for the first few weeks of the 52-week contract, with the selection of the one permanent program left to a vote of the listeners. Figured year's air ballyhoo will entail expenditure of over $800,000 for time and talent.

When the mail order house started negotiations with the ether chain, a report got around that Montgomery Ward was resorting to radio as a part of its campaign against the Firestone Tire and Rubber Company. Former quickly denied the report, and at the same time the deal with NBC was placed in abeyance.

Firestone in a series of advertisements drew a comparison between mail order and special brand tires, with Montgomery Ward assuming that the slap at the former brand meant the product distributed by the catalog circulators. In return, Montgomery Ward put its tire competitor on the pan through a series of ads carried by 800 newspapers, and then filed with the Federal Trade Commission a charge of unfair competition. Of recent weeks the fight between the two companies has been hanging fire, with another outbreak momentarily expected by the trade.

After spending $265,000 on spot broadcasting in 1930 and then dropping its other advertising for five months, Montgomery Ward a few weeks ago went in for some limited local time placing of the announcement variety.

Are You Thar?

Chicago, June 1.

An experienced actor from the legit went to work locally for a prominent radio station. With his polished manners and perfect Oxford accent he was a marked man among the middle westerners.

"Cut the swank," said his advisors, "It's interfering with your radio popularity. Talk like they do in Peoria."

Being a business man first and artistic only incidentally, the legit actor saw reason, started to slough his words and talk natural as natural is understood in the corn belt. And he's done okay.

But the drollery comes in when several of the other radio artists who come from Peoria in the first place took the Oxford actor aside and started talking terms for some coaching in polysyllabics.

WANT BOARD CONTROL OF AIR PRONUNCIATIONS

Chicago, June 1.

Quoting Arthur R. Tucker, of the American Radio Foundation, that bad grammar by air announcers should be legally declared a misdemeanor Quin Ryan, WGN announcer-manager, is making an appeal for an authoritative board of American radio pronunciation.

Ryan referred to the British pronunciation board of which Bernard Shaw and numerous other literary lights are members. They decide how announcers shall use controversial words. Numerous examples mentioned by Ryan sounded humorous to American ears. Notably that ate should be pronounced ette, heliotrope as hell-ee-o-trop, housewivery as hussy-vree, medicine as med-sin.

Ryan declares the letter "a" in itself is a class distinction and that people divide naturally in social groups, according to their use of the sound "o." There are fat, waddly o's, thin, wan o's, and squat, rolling o's. If you demand an egg or request an aige, lust for a tomato or think fondly of a tum-ma-toe, enter your bawth or just take a bath, it marks you socially.

In some families there are four pronunciations of one word. Father goes to the drama, mother to the dray-ma, daughter to draw-ma and son to the dram-er. Flappers in America talk about sheiks. In England they're shakes.

Polish Execs' Visit

Dr. Sigismond Chamiec, president of the Polish Broadcasting Company, is visiting the U. S. to study American broadcasting methods. He was escorted around the NBC offices in New York last week.

Chamiec came at the invitation of John Ellwood, vice-president of NBC, while the latter was touring Europe.

Thrasher Cruel

Pittsburgh, June 1.

Mrs. Virginia Thrasher, wife of Allen Thrasher, KDKA announcer, was granted a divorce here last week. She charged cruel and barbarous treatment. Thrashers were married six years ago.

Mrs. Thrasher is the daughter of Eugene Connelly, veteran showman here.

Why Snobby Advertisers Are Not Allowed to See Their Radio Artists

Chicago, June 1.

There is an increasing conviction among studios and radio talent bookers never to let the buyer see the artists for whom he's paying. That's because the studios have learned from experience that the advertiser's attitude towards the entertainers is regulated by personal or snobbish reasons with little regard to entertainment value.

If advertisers take a personal dislike to a performer, due to the way he dresses or carries a cane, or because he's not a college man, they immediately refuse to have him on their programs. The personal equation, disregarded to a great extent in other lines of show business, counts as the greatest factor in radio.

Radio advertisers cannot possibly understand the attitude of a vaude operator booking an artist he does not personally like, because the act is surefire for the audience. This is the statement of the majority of radio studios and bookers.

For this reason, "Don't let the advertiser see the artists," is the rule stamped in the minds of studio officials. Old style auditions, through a glass window, are out with an increasing number of stations. Auditions are now only by ear. Program is now piped from the studio in another room on the opposite side of the building, the advertiser getting his impression only from the loud speaker.

Malt Co. Figures Richy Craig's Sophisticated Gags, Not Product, Reason for Slow Ether Response

Chicago, June 1.

Wrapped up in the sudden replacement this week of Richie Craig, Jr., by his pal, Ben Bernie, on the Blue Ribbon Malt program is the instructive saga of a stage wit who, hard as he tried, couldn't succeed in adapting his style and material to the peculiar requirements of radio.

Initial Bernie broadcast for the malt company was carried over the Columbia network Tuesday (2) from Appleton, Wis., where the band is filling a barnstorming date. Hurry-up switch entailed heavy additional expense of installing an improvised studio in the quarters of a malt distributor in Appleton and running a telephone line from that town to the CBS studios here. The new Bernie contract nets him $2,000 per weekly 15-minute air show for nine weeks, with an option for 13 more.

From the start the Craig ether career was beset by handicaps. To begin with, the former vaudeville comic had had no previous radio experience. And what more important, some advisor, privy to the medium's devious and still uncharted avenues of entertainment tastes, to pilot him over the first few laps.

Thus unschooled and unaided, Craig plunged into his first commercial broadcast with a line of chatter barely changed in content or delivery from that he had been accustomed to pander over the footlights. Gags fliply shot out, wit fashioned for quick mental grasp and a neat turn of humor to tickle the understanding of the urbane sophisticate.

Not With Beer

Radio circles here shook its head. The stuff was much too fast and flip for the slow apprehension of the vast majority of that invisible audience. Particularly for the type of listener the program was trying to inveigle—the users of malt extract.

Craig was advised to pull his punches and bring down his comicalities to the lower levels of the simple and fundamental Joe Miller school. While the patter artist was trying to master this problem, the commercial became panicky and in an effort to bolster the show brought in some talent support. In addition to Aileen Stanley and Jack Nelson, Craig on succeeding programs was given a girl stooge.

Returns from listeners started to come in and the malt company, still hopeful, picked up the option on Craig's contract at the end of the first 13-week period. On the heels of this incident, there came a sharp slump in the program's returns. Listeners weren't writing in for the Richie Craig jokebook, sent just for the asking. Even the book was too sophisticated. Through the advertising agency handling the Blue Ribbon Malt account, a quick survey into the cause was launched and the collective answer was the comic palaver was still too smart, fast and subtle for the general mental level of dial-twisters.

After the third week of the renewed contract, the advertising agency got the office to make a switch. Craig put on his 17th and last show for Blue Ribbon Tuesday (26). In lieu of four weeks' notice, as provided for in the contract, Craig was given a check.

With the Bernie debut, program gets a single coast-to-coast broadcast at 10 o'clock, eastern daylight saving time. While Craig was on, the show went over an eastern hookup at 10:15, eastern daylight time, and was rebroadcast to the west at midnight.

RADIO USELESS IN IRON-COPPER AREA

Chicago, June 1.

Iron and copper country up in northern Michigan is getting special attention from the Federal Radio Commission, due to the generally poor reception in these districts. Ore in the ground absorbs radio waves, making tuning in difficult at the best of times, while in the summer it's practically impossible to get radio signals from any distance. For this reason, the commission is giving the section an increase in the number of small stations.

Ironwood has received a construction permit for 100 watts, daytime only. To be operated by the Johnson Music Company. Healy, in the iron district, has filed an application for a permit, and indications are that it will receive an okay for 250 watts in the day and 100 watts at night.

FARMER'S WLS GOING TO NBC?

Chicago, June 1.

Edgar L. Bill's quitting as managing director of WLS to run a station of his own in Peoria has the local broadcasters interpreting the move as a percursor to a likely takeover of the Prairie Farmer outlet by National Broadcasting. Latter is operating WENR, co-sharer of WLS' wave length, and owns the 50,000-watt transmitter used by the rural weekly's station.

Report has been afield for some time that Sears-Roebuck, who originally built and operated WLS, would not be amiss in unloading some $75,000 in notes taken when the station changed hands in 1928. Prior to that time the mail-order house figured it had spent far over $400,000 in an effort to make a go of the station. Most of this was regarded as expended in ether ballyhooing of the "World's Largest Store"—slogan represented by the call letters—and as such in due time written off to advertising.

Although licensed to operate at 50,000 watts, the station went along transmitting at 5,000 watts until called by the Federal Radio Commission the past winter. Word from Washington was to build a 50,000-watt transmitter, or else.

Shortly afterwards WLS worked out a deal whereby in return for the use of the WENR transmitter it would cede to NBC all night time except several hours Saturday evening, as well as several additional daytime hours. Since then WLS has sold its old transmitter to some Mexican broadcasters.

Rural Pull

When WLS threatened to go Columbia as key station of that chain's farm network a year ago last summer, A. H. Aylesworth, NBC president, came west and personally swung the farmer outlet back into line by selling it the idea of becoming the key station for NBC's proposed farm network. Latter project was in due time launched, but it had a short life.

Among time placers the Prairie Farmer outlet has the reputation of being the outstanding inquiry puller among the Chicago stations, its volume of mail from rural listeners to advertisers serving as a fairly accurate barometer of crop conditions in the hinterland.

Bill started the station for Sears Roebuck seven years ago and has been its director ever since. Current plan of the outlet's operator is to defer hiring another manager and instead divide up his work among the station's department heads.

Outlet taken over by Bill is WMBD, Peoria, operating at 1,000 watts and half that power at night.

NBC Simonizing

Chicago, June 1.

Simonize goes network June 8, using an NBC studio band, led by Harry Kogan, for a 15-minute broadcast weekly. Specialty singers for the dance combo will be picked from week to week by auditions.

Contract runs for 26 weeks. Commercial has heretofore confined air activities to local radio disc recordings.

Chi Show Attendees

Execs of NBC and CBS go to Chicago this week for the trade show of the Radio Manufacturers Association.

Super-Salesman Ed McConnell Earned $6,000 One Week on %

Chicago, June 1.

Salary plus bonus arrangement for entertainers is fast gaining a foothold in radio broadcasting's commercial domain. Merchants making their initial stab at ether sales appeal are giving the idea heavy play, with the result that several of the better known mike singles hereabouts have come into the big money.

Outstanding examples of air performers who have taken advantage of the guarantee and commission plan and pushed their weekly income up into the thousands are Charley Hamp and "Smiling" Ed McConnell. Regarded as aces at their type of work, Hamp is figured good for from $3,000 to $4,000 a week on the Dr. Strasska toothpaste plug over the Columbia hookup, while McConnell has netted as high as $3,500 weekly on only one of the three commercial accounts he was handling at the same time. McConnell who won't work on a plug broadcast for less than a guaranteed grand a week, socked away in his exchequer close to $6,000 on one banner week recently. Olson Rug is his chief account.

Though a vice-president of the dentifrice company, Hamp's contract assures him a guarantee of $1,500 a week, with a stiff cut-in on the increase of gross sales weekly.

Some of the lads blessed with a flip line of speech and a pair of warbling pipes aptly adapted to radio will only operate on the bonus plan if the percentage is based on the number of inquiries or letter returns.

Dubious Inquiries

Others prefer the split derived from the weekly boost in gross sales of the product. This setup is obviously the better choice for the commercial, with the current trend indicating that in a short time it will be the only plan to which the air merchandiser will subscribe. Inquiry pulling has developed into a gaff of too dubious eventual sales value.

Mike artists taken on under the bonus arrangement have a tough assignment. In addition to being an experienced all-around ether song and patter artist, the type has to be a crack salesman. One who knows how to deftly slip in his sales spiels between song or comedy patter bits, and keep them from turning the dial at the merchandizing phases of the program. His is the task of a one-man radio show, plus that of a suave, high-pressure telephone stock pusher.

It is doubtful if "Smiling Ed" McConnell is known to one-half the extent of many a radio artist drawing $150 weekly. Which makes his earnings one of the surprises of a freak industry. McConnell lives in Indianapolis and comes to Chicago two or three times a week to broadcast.

SOUSA AN INDIAN!

Inducted Into Pawnee Tribe and Given Name of "Chief Singer"

John Philip Sousa, nationally known bandmaster, has been adopted into the Pawnee tribe of Indians here and named "Chief Singer." He directed a band of 3,100 pieces here when the national high school band contest was held.

Joliet, Ill., high school band was chosen as the nation's best.

MUST BE SPECIALISTS IN MUSIC TO LAST NOW

Specialists in the pop music field are finding the jobs around publishing houses falling their way due to retrenchment ordered by publishing execs. In order to hold a position on the floor of a music house now specialists have to play corking piano, be able to transpose at sight, arrange for harmony in either duos, trios or quartettes. Others are out or barely hanging on. Besides this they hit the night plugging trail, meeting band leaders, radio folks and stage performers.

Before the crash in the music business it tin pan alley, there were great staffs of piano players, pluggers, arrangers and back slappers considered necessary to the functioning of a first rate publishing business. The pianists just played. Some did arranging for certain acts but not generally. They did not cover night plugging, with this attended to by special pluggers.

In some publishing houses even the back slappers have had to go to work and produce or they were out. Piano rooms have been cut down in many cases and where some had 10 to 15 they now have seven or eight at the most. The old time scramble and noise racket of pounding out many different tunes at the same time is missing. Gone are the hundreds of vaudeville acts that used to stampede the places every day from noon until closing looking for tunes. If the quietness prevails there will in all probability be still more cutting down of staffs, even to some specialists.

French Society's Election

Paris, May 20.

The Society of Authors, Composers and Music Editors has held its general meeting and re-elected officers as follows: President, Henry Moreau; v.-p., M. Fernand Beissier; treas., M. Stephane Chapelier; sec., M. Albert Chantrier.

Radio Spots

Los Angeles, June 1.

Spotting of a radio hour is beginning to mean something here.

Fred Forrest advertises: "Stay tuned in on KECA after Amos 'n' Andy and listen to Fred Forrest."

Cincy Gibson Installs Big Floor Show and New Band

Cincinnati, June 1.

The Gibson has replaced name and road bands with its own orchestra and a revue. New policy went into effect Friday (29) when Manager C. C. Schiffeler opened the hostelry's roof garden, which has a capacity of more than 600.

Musical combination has 15 men and was organized by Henry Theis. Theis is under contract to the Crosley Radio Corp., which refuses the Gibson permission to use his name in broadcasts or newspaper advertising.

Floor show is an Ernie Young unit of 13 principals and 16 choristers. Lester Montgomery is in charge. Tempo is fast and the ensemble numbers are prettily dressed. Eddie Cox is m. c.; the rest of the lineup including the Dades, Moss and Manning, Roberts Sisters, Mack, Al and Jack, Elvira Morton, and Peggy Nelson and Hazel Snyder.

Acts are doing 10 specialty numbers during the luncheon period, and the entire troupe works the dinner and supper sessions.

FROLICS

Chicago, May 28.

When Taft was president and Churchill's and Rector's, New York, were gay places, there was a Frolics Cafe. Churchill's and Rector's went. So did Taft. But the Frolics is still the life of the party. Probably the oldest cabaret in America in point of uninterrupted operation, it's been a beacon light on 22d street for a generation. And still today the most typically Chicago-ish of all the local soirees.

One thing stands out about the Frolics. It's sentimental. When they like an actor or a soubrette, it's home for them. No cafe in the country plays favorites so long, repeats them as often, or is on such a chummy basis as between floor and tables.

Probably the unchanging reliability of the place is why visiting dairymen remember and repeat. After five years, 1926-1931, one customer saw, or thought he did, the same table singers, the same waiters, the same layout. Time doesn't lessen the Frolics gusto or retire its trusty retainers. Unlike other cafes, the stranger feels that way only the first time. Everything seems familiar on subsequent drop-ins.

Today, as in the past, the Frolics puts on a snappy entertainment. Lots of acts, plenty of girls, fancy clothes, four performances nightly, $2 couvert Saturdays. It's value. Unlike the New York places, Chicago cafes do not attempt to extract the gold inlays from their customers' teeth.

Current show has Jules and Josie Walton, Nelle Nelson, Babe Belmore, Iris Monahan, a male roller skating duo (name muffed) and 12 comely cuties, with Charley Kaley's orchestra in the rear.

Miss Nelson was the show's class. She is a Swansonesque creature who knows how to dress. She was warmly okayed by a couple of dramatic actresses for her make-up. That was modern, carefully developed, artistically executed. Broadway or Hollywood couldn't top it. And she sings engagingly.

Babe Belmore's fast acrobatics and Iris Monahan's equally breezy Terpsichorean style made them both solid as floor entertainers and applause-grabbers. Roller skaters also very expert in their line and provide laughs as a postlude when taking patrons for a swing-around.

Frolics remains aloof to radio. It's almost the only cafe of prominence that has no microphone. Management evidently uninterested as most of the stations would seemingly jump at a chance. Possibly a moral could be pointed, inasmuch as the Frolics, without a radio outlet, does solid trade regularly where lots of the spots that are on the ether waves nightly draw plenty of fan mail but few customers. *Land.*

BEN BLACK'S BERTH

Hollywood, June 1.

Ben Black, former assistant to Boris Morris, Publix music head in New York, is in charge of orchestras and entertainment at the Biltmore hotel.

Black will stage the band numbers and build up special stage attractions. Bill Hagan is the orchestra leader.

All in Red Star, Fox Music Subsid, Except Jay Witmark, Sec., Get Notice

All employees of Red Star Music Company, Fox subsid., with the exception of Jay Witmark, gen. mgr., and his secretary, Lillian Kaplan, were served notice this week that after Saturday (6) their services will no longer be required. Although the notice hinted that there was a possibility of Red Star being merged with another music publishing firm, it is believed that within a short period the Fox subsid. will fold completely.

The notice served on the Red Star employees said:

"Due to contemplated merger of Red Star with another music company, we are obliged to serve notice that your services will not be required after Saturday, June 6, 1931."

Notice was given from the office of Clayton Sheehan, who contacted Red Star for Fox Films.

Both Jay Witmark and Lillian Kaplan have contracts with Fox that still have another 11 months to run. The former's contracted salary is set at $650 weekly and the latter's at $100. Fox is also holding a lease on the present offices of Red Star, an entire floor at 729 Seventh avenue, which still has a year and a half to run, at $16,000 annually.

At present Fox Films and Red Star are defendants in suits filed against them totaling about $200,000. The greater part of this is asked by foreign representatives, who are suing for the return of their initial payments and by Pat Flaherty, former gen. mgr. of Red Star, for $50,000. It is believed Fox will keep Red Star going, with Witmark and Miss Kaplan as the sole personnel until the suits can be adjusted and the catalog disposed of, although Witmark was not notified to start any negotiations for the disposal of the catalog.

Five publishers are mentioned in the industry as possibilities in a merger with Red Star. These publishers were checked carefully and the report denied by each.

Jay Witmark was told by Fox that he would continue as heretofore and would look out for the Fox interests, when and if there would be a merger.

The notice of dismissal was served on about 20 employees, 15 in New York and five who are out of town reps.

Red Star was organized as a Fox subsid a year ago last September, with Pat Flaherty as gen. mgr.

NBC SQUARES

Trio's Peeve Fixed With Commercial

Chicago, June 1.

Tom, Dick and Harry, harmony and chatter team currently holding forth before a WGN mike on sustaining programs, have been given a 13-week ticket by the A & P stores. Starting Wednesday (3) trio will hold down the warbling end of the grocery chain's weekly western broadcast, featuring the Ferdie Grofe dance combo. Program which started three weeks ago originates from the NBC studios here.

Team's commercial hookup follows an incident that occurred during a visit of Rudy Vallee here in March. Vallee, playing two of the B & K loop houses at the time, met one of the trio on the street. After the customary salutations, the crooning bandsman asked the other how the trio were coming along in their radio work.

Reply was to the effect that the boys were still under contract to NBC, but were still confined to sustaining programs.

"That's strange," was the Vallee rejoinder, "I asked the NBC Artists Service for you on the Fleischmann hour and I was told that you weren't available because you were working on a commercial program out here."

Tom, Dick and Harry have been burning since, with this commercial assignment from NBC a possible soother.

More Osborne Tie-Ups

The Will Osborne musical unit is going commercial in a big way. On top of the Thom McAn shoe people deal band has tied up with the Fain Textile Company, National Shirt Shops, Louis C. Pedler Corp., manufacturers of Long Hats, and the Gruen Watch Company.

The Fain people manufacture sweaters and will distribute photos of Osborne and bandsmen wearing the product, to all national dealers throughout the United States and Canada. National Shirt people have contracted with Osborne to design a special shirt for himself and band, which they will give heavy window display in all their stores. The photograph angle is to be worked also by both the Long hats and Gruen watch companies.

The tieups are exclusive as far as bands go and run until 1932.

2 Jobs 1 Too Much

Pittsburgh, June 1.

Doubling up as solo organist and symphony conductor not so hot, so Dick Leibert at the Penn is back at the console alone. Harry Hoehle has taken over the symphony baton temporarily.

Management figured not so good having Leibert disappearing from the band pit and come up with the organ six minutes later. Fair-haired boy has been solo organist at Penn ever since it opened four years ago.

Club Burns, $50,000 Loss

Pittsburgh, June 1.

The Playground nite club, open only a fortnight, was destroyed by fire last week at an estimated loss of $50,000.

Club, which combined nite life with outdoor golf, bowling and pool, is located in the country, and lack of fire-fighting facilities made it impossible to salvage anything.

GOLDEN IS RIGHT!
For You Get Golden Melodies from
NEIL GOLDEN
with Herbert's Diamond Entertainers, on WMCA, and broadcasting with Acker, Merrall & Condit's unit thrice weekly via WOR. Of course, the reason is his constant featuring of
"By the River Sainte Marie"
"Were You Sincere"
"One Night Alone with You"
"I'm Thru with Love"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

DAN RUSSO'S ORIOLES
Now Canton Tea Gardens
CHICAGO
Broadcasting Nightly KYW

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
May 30, Toronto, Can.
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
RKO COLISEUM, New York
Indefinitely

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED LEWIS
June 6, Capitol, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York

GEORGE OLSEN
AND HIS MUSIC
THE DELLS
Chicago

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

Outdoor Amusements Doing Well Early, Especially Around New York

Outdoor amusements have been doing very well so early in the summer so far. This is especially so of the New York territory and despite a rather chilly streak for a couple of weeks.

Noted principally is the trade being drawn by Playland, the Westchester County community park at Rye on the Boston road. It is getting a heavy play even in the first part of the week.

Circuses also reported in better condition than they have been so early in the season for a number of years past. No authentic line has been reported to date on carnivals. This is probably due to the scarcity of carnivals in the metropolitan area in the late spring.

Belief is that the outdoor show business is benefiting by the children rushing to entertainment, after having been held out of many picture houses for the season just ending. Though the circus is a natural draw for the kids, the Rye park's large crowds call for an explanation, claim the showmen. Starved-for-amusements seems to be the general answer.

Circus on Air

Sells-Floto circus has a femme "educational director," Claire Kinney, who is giving a radio talk on the show in stands where there is a local station.

Air stuff is in addition to her other duties, which invlude addressing groups of children, etc.

Brown-Ingalls Go Out

Watertown, N. Y., June 1.

The Brown & Ingalls show, which has been making winter quarters at the Jefferson County Fair Grounds here, opened May 25 for the season, playing Watertown Fair Grounds. After leaving here will play several dates in northern New York. This week (June 1-6) show is at Tupper Lake, where there is a district firemen's convention.

The show reported good business on the opening in Watertown despite cold weather. The show carries four rides, five shows and 24 concessions.

Sparks Avoiding Conn.

Danbury, Conn., June 1.

Due to a change in routing, Sparks circus has cancelled all dates booked in this state.

Sells-Floto is now making arrangements to show in towns where Sparks has secured licenses.

Kantross' Suspended Sentence

Buffalo, June 1.

Morris Kantross, alleged by police to be a follower of the Sells Floto show, was held for investigation here on charges of being a high pitch artist. Arraigned in City Court the police claimed that Kantross was working the pitch game on the circus lot dispcsing of cheap jewelry at high prices.

He received a suspended sentence.

Depression Spikes Fair

Altoona, June 1.

The Ebensburg fair, Cambria county center of interest for Charles M. Schwab each summer, and heavily supported by the steel magnate, will not be held this year.

Depression is given as the reason, the directors feeling that to divert the money necessary from business houses and households would be inimical to the interests of the district.

Wrong Kind of Snake Bite

Dallas, June 1.

Because one of his reptiles suffered a broken neck, a snake trainer stopped at Brownsville, Tex., to file suit for $250 against the r.r.

Trainer claims that somebody bdstook the "snakes" sign on his crate as a blind for booze and opened it to see.

That happened in Chicago.

Nite Rodeo N. Y. State Fair

Syracuse, N. Y., June 1.

A night rodeo will be a feature at the New York State Fair this year.

It replaces the customary musical comedy type of attraction. Frank Wirth will supply the rodeo.

CARNIVAL MAN KILLED

Claude Autby and 3 Others of Francis Shows in Auto Hit by Train

Oklahoma City, June 1.

Three employes of the John Francis Carnival Shows were injured, one fatally, when their motor car collided with a M-K-T passenger train near St. Paul, Kans.

Claude Autby, 25, and believed to be from El Reno, Okla., succumbed to his injuries in the Katy hospital at Parsons. Mr. and Mrs. Alonzo Fryhoner also were injured. Fryhoner more seriously than his wife.

The three were driving from Chanute to Pittsburg, Kan., in Fryhoner's car.

Lion Tamer Clawed

Pittsburgh, June 1.

Thomas Wilmuth, of St. Augustine, Fla., lion tamer with the Downie Brothers' circus, was seriously injured here last week when he was attacked by one of the lions in his act.

Wilmuth battled with the beast, and attendants beat off the infuriated animal after it had knocked the trainer to the ground and began clawing him.

Suffering three deep wounds on his right arm and two on his right thigh, he was removed to a hospital. He will recover.

Hurt, Sues 101

Oklahoma City, June 1.

J. T. Dickey, wounded mysteriously the night of May 5 at Tulsa, Okla., during a Miller Bros. 101 Wild West performance, has filed suit against the 101 Ranch Trust for $80,000 damages.

Dickey is still in the hospital here.

Weather Hits Jones' Show

First carnival of year to hit town, the Johnny J. Jones shows, ran into some tough weather and dropped close to $5,000 on a fortnight's engagement. Rained out almost every day the first week, with good weather coming too late to help any.

The Jones show this season is under the management of Mrs. Johnny Jones, widow of the veteran showman who died last winter in Florida.

CIRCUSES

Al G. Barnes
June 4, Yakima, Wash.; 5, Everett; 6, Wenatchee; 7, Okanogan.

Downie Bros.
June 4, Bradford, Pa.; 5, Olean, N. Y.; 6, Wellsville.

Hagenbeck-Wallace
June 4, Pottsville, Pa.; 5, Mt. Carmel; 6, Mahoney City; 8, Brookyn, N. Y.

Miller Bros. 101 Ranch
June 4, Kalamazoo, Mich.; 5, Ft. Wayne, Ind.; 6, Muncie; 7, Minster, O.

Ringling-Barnum
June 1-6, West Philadelphia, Pa.

Sells-Floto
June 1-6, Boston, Mass.

Al G. Barnes
June 2-3, Seattle, Wash.; 4, Yakima; 5, Everett; 6, Wenatchee; 7, Oroville (mat. only); 8, Spokane, Wash.; 9, Lewiston, Idaho; 10, Moscow; 11, Coeur d'Alene; 12, St. Maries, Idaho; 13, Missoula, Mont.; 14, Butte, Mont.

CARNIVALS

(For current week (June 1-6) when not otherwise indicated)

Aladdin: Winterset, Ia.
Argyle: St. Louis, Mo.
Bistany: Amsterdam, N. Y.
Brown & Ingalls: Tupper Lake, N. Y.
Bruce: Shenandoah, Pa., Mt. Carmel, 8-13.
Capital: Montivideo, Minn.
Cronin: Columbus, O.
Edwards: Wooster, O.
Endy: Minersville, Pa.
Fairly: Effingham, Ill.
Fleming: McMinnville, Tenn.
Foley & Burk: San Leandro, Calif.
Francis: Omaha, Neb.
Gibbs: Topeka, Kan.
Glick: Philadelphia, Pa.; Orange, N. J., 8-13
Gloth: Bridgeville, Pa.; Monongahela City, 8-13.
Greenburg: Colorado Springs, Colo.
Hoffner: Bucanell, Ill.
Isler: Lincoln, Neb.
Jones: Charleroi, Pa.
Krause: Pottstown, Pa.; Coatesville, 8-13.
Lee: Jefferson City, Tenn.
Loos: El Paso, Tex.
McLaughlin: Wilkes-Barre, Pa.
Monarch Expo: Islip, L. I., N. Y.
Northwestern: Detroit, Mich.
Royal Am.: Quincy, Ill.
Savidge: Wayne, Neb.
Shesley: Nanticoke, Pa.
Six: Versailles, O.
Spencer: Duquesne, Pa.; Clairton, 8-13.
Steffens: Visalia, Cal.
Wade, W. G.: Port Huron, Mich.
Weer: Bryan, O.; Gibsonburg, 8-13.
West Bros.: Carlinville, Ill.; Jacksonville, 8-13.
Wolf: Ottumwa, Ia.
Work: Ford City, Pa.

Shearer's Shearing

(Continued from page 45)

ard, Pancho Villa, Kid Feehan and even Gyp the Blood," said the modest barber.

Magistrate Gotlieb asked Kessler if he meant he trimmed the noble heads of the persons he mentioned and he replied yes.

Expert Called

Miller stated to the court that he was entitled to his opinion. "I paid 40c for the haircut. I sat in the chair and before I got comfortably set I heard Kessler say, 'next'.

"Kessler said to me, 'Some haircut, big boy'. 'What,' I ejaculated; 'it's a lousy haircut'. The barber called me a bum and soon the battle was on. I still maintain it is a lousy haircut," wound up Miller.

Magistrate Gotlieb asked Phil Wagner, assistant district attorney attached to the court, for his expert opinion. Wagner, who worked as a barber in a shop while he studied law, carefully examined Miller's cranium. "Great," was the young district attorney's decision.

The court suspended sentence on both defendants, with Miller still shouting "a lousy haircut," and the barber hollering "bum."

Friar's Election

(Continued from page 45)

ticket was named Monday. That the latter would be handily elected was conceded around the club. Heading both tickets is George M. Cohan, Abbot. Supporting him on the opposition ballot are George Jessel, Dean; Emmett Callahan, Prior; William Degon Weimberger, Treasurer, and Harry Hershfield, Secretary. Latter has been named on the regular ticket also. Opposition candidates for the board of governors: Marty Forkins, Walter J. Moore, I. H. Herk, Joe Laurie, Jr., Jay Flippen and Ben Piermont.

The ballot of the regular ticket: Charles G. Stewart, general manager for Laurence Rivers ("Green Pastures"), Dean; Wallace Munro, Prior; Harry Hershfield, secretary, and Eugene M. Engelman, treasurer. Six new candidates for the board of governors are Walter G. Douglas, Marty Forkins, Gene Fowler, Eddie Miller, Walter J. Moore and John Tuerk.

Benefit Shows

Cohan has been more than titular head of the Friars since the present clubhouse was built. While his stage labors have kept him from active participation in its business affairs, he has handled the Friars' Frolics almost invariably, writing for and appearing in them. Munro is the only other officer re-named.

Cohan who returned from Boston where his new show "Friendship" closed over the summer, is heading the public Frolic scheduled for the Metropolitan June 23.

An athletic show with added feature of a bazaar in charge of stars, carded as an indoor event, may be switched to a ball park as a summer event. Pending, too, is a radio broadcast originally arranged for the Lambs but said to have been switched to the Friars by NBC because of the Friars' wealth of talent.

New Money Jobs

(Continued from page 45)

spondents don't have to be attractive and they don't get so well paid. They only have to be willing to take the job. Detective agencies are not over anxious to take collision cases, as frequently the couples intending divorce change their minds and will not pay for detective services already endered.

Detectives who have worked on divorce cases have many odd experiences. Many persons, men and women, are utterly nonchalant when it is announced to them that evidence for a divorce has been gotten.

Baby Next Champ

(Continued from page 45)

Billy came in. Most of the latter's counts were with left hooks. He took a pasting around the schnozzle and lamps in doing so.

Last time they met Petrolle had Baby Face on the floor several times, it being a big upset. His manager, Pop Foster, wanted him to quit that night but Jimmy refused.

Why the odds on McLarnin climed was not clear, except that he is now frankly a welter, weighing in as 142 pounds, an advantage of four pounds over Petrolle, who can make the 136-pound lightweight limit. Jimmy looked to be in the pink. He took Petrolle's socks this time without showing distress. In the ninth round he was best shooting the right frequently. Either he did not snap the punches or he is soaring that right mit which he claimed was injured the night that Billy made him taste the rosin.

Petrolle landed the finale punch of the match, a snapping hook, which split Jimmy's lip. Baby Face did his victory nip-ups, but he was hurt. Reported stitches were required to patch him up. The back of McLarnin's neck was cut too, apparently from a punch, too.

Champ Bout Next

The fight cleared up the welter situation and McLarnin is head man to contest the title with Jack Thompson. At this time it looks as though Baby Face couldn't lose to Thompson, unless his right paw is gone as indicated. His reputation and most of his record is such that the championship can hardly be denied him. He tried for the lightweight crown, but training down so weakened him that he was just an automaton.

The Garden's outdoor card is shaping up with the McLarnin-Thompson match standing out, if the boys sign. Another money show will probably be topped by Campolo and Carnera, whose match with Sharkey was set aside under a court ruling last week.

Semi-final was a hard fought 10-rounder between Eddie Ran, Pole, with a sock, and Billy Light of St. Paul. Light almost went out in the ninth, going down twice. It looks was a return match, Ran having won by a kayo the first time here. House seemed to like the event as much as the main go.

Looks like the last important show at the Garden this for the summer, although boxing will be staged there, despite the outdoor cards.

Obituary

GEORGE DONOHUE

George Donohue, 45, legit manager and agent, died in Chicago May 27 of tuberculosis following an auto accident six months ago when he suffered internal injuries. Donohue was in show business all his life and was known as the boy manager many years ago in Butte, Montana.

Later, he managed several shows for Halton - Powell, including "Honeybunch" and "Step Lively," and also operated a musical comedy stock in Springfield, O. For two years prior to his death he was in charge of the dramatic department at the Milt Schuster agency in Chicago.

His wife, Stella O'Donnell (Three O'Donnell Sisters) died several years ago. Among three brothers who survive is Joe Donohue now in charge of advertising with Hagenbach-Wallace.

Burial in Chicago.

CECIL GRAHAM

Cecil Graham, 29, rope jumping tap dancer, died in Genesee Hospital, Rochester, N. Y., May 28 of pneumonia.

Graham became ill while playing Loew's Rochester the week before. Despite his illness and entreaties of fellow artists he continued playing for two and one-half days when he collapsed offstage after his performance.

Graham was born in Kingston, Jamaica, and is survived by his mother, two sisters and two brothers.

Interment in New York.

WILLIAM J. GILMORE

William J. Gilmore, 81, Philadelphia theatrical producer, died in Manoa, Pa., May 28. He is survived by two daughters.

Gilmore at one time operated the Auditorium and Central theatre in Philadelphia, and he produced several touring attractions.

MAE BLANEY

Mae Blaney, 35, nite club entertainer, shot herself to death in Chicago May 29. Miss Blaney had been unemployed for some time. She last worked at the Parody Club in Chicago.

Her estranged husband, Joseph Lyall, and her son, Jack, 12, survive.

GEORGE GRIFFIN

George W. E. Griffin, 44, mayor and theatre operator of Centralia, Ill., died May 27.

Griffin had been active in theatre operation for many years, and continued in it during his mayoralty regime. He retired about a month ago, owing to illness.

Interment in Centralia.

JOSEPH KNECHT

Joseph Knecht, radio orchestra leader, died Saturday night of heart disease. At noon he had conducted an NBC broadcast and seemed in perfect health.

Mr. Knecht was one of the first to conduct an orchestral broadcast and he directed the old Silvertown band and Masked Tenor programs.

The wife (29) and three-year-old daughter of Ralph Bennett, leader of "Seven Aces" orchestra at the Brown Hotel, Louisville, were killed when an auto in which they were riding was struck by a passenger train at London, O., last week. Bennett broadcasts from WHAS.

Father of Carlyle Blackwell, picture actor, died in Packer Hospital, Sayre, Pa., Saturday (31). He had been in the hospital preparatory to an operation for a heart ailment. He is survived by two sons, two brothers and two sisters.

John Jay, 37, head of B. A. Rolfe radio orchestra, died May 31 of heart trouble. His widow and sister survive.

Edward S. Van Zile, 68, poet, author and editor and one of the first newspaper columnists, died May 29 in New York. He was for many years on the "World" under Pulitzer.

Maurice L. Fulcher, 44, advance man and press agent, died May 31 at Beth Israel Hospital. Cause of death was Bright's disease. Interment at Woodlawn Cemetery.

Mrs. Peggy Owens, 26, film wild west rider died May 27 of heart failure. She is survived by her husband, Bert Owens and 11-year-old daughter, Betty.

Alice Merritt Cochran, former concert singer, died in Tampa, Fla., May 25.

In Memory of His Birthday, June 2

NOT JUST A PARTNER, BUT A PAL AND COMPANION

HIS LAST BALLAD

He's with me through thick and thin,
It makes no difference, lose or win—
And that's the way I feel towards him.
He's that kind of a pal!

When bad luck comes across my track,
To give me anything I lack,
He'd take the shirt right off his back,
For he's that kind of a pal!

We seem to understand each other;
He'd do more for me than a brother;
He's more than what you call a friend—
The one on whom I can depend
To stick to me right to the end,
For he's that kind of a pal!

GUS VAN

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Brown and Cook, colored hoofers, opened with some hot-footing.

Earl and Muriel dished up some strictly home-made entertainment of the song and piano style not meant for the public. Silvertone Trio continued the song and dance routining. Two boys and a girl with good voices and fair hoofing ability.

Joy Brothers also danced. Danny Joy is just off a Fanchon & Marco unit, and is still featuring his comedy hokum dance.

Seror Brothers have excellent possibilities as a comedy pantomime pair. Boys make good use of their twin appearance, and have a general routine of panto bits, of the Rube Goldberg sort that make the turn novel. Boys spoil the illusion at the close by going straight and trying to hoof.

Paula and Polly have played around locally considerably with the parrot still grabbing laughs and fair returns at the family spot. Tommy Evans and Co. is a one-man band idea, that works out nicely without presenting anything new. Most of the horns with a violin as the string instrument, closing with the simultaneous playing of sax and clarinet. Jerome Jackson is now teamed with Marcella Hardie in an act that has some splendid lines. Jackson has written an act, but his seven feet of personality are so hokey that the effect of the comedy lines is lost. In the end, the audience is laughing at his long legs and not at the gags. Miss Hardie handles her share of the turn well, and together they manage an act that surmounts most of its difficulties and impresses as a comedy possibility.

Latour Trio is a standard vaude novelty, reminiscent of oldtime variety days but still saleable to the family trade.

"Virtuous Husband" (U) feature.

Herb Washburn, former Radio exchange manager here, has joined United Artists exchange.

Indie operator is dickering for loop house, either Garrick or Majestic, for picture grind spot.

Juanita Griffin (Pearl and Griffin) is confined to American Hospital here.

Theodore Douset, skit player with NBC, here, now in sanitarium.

Nite club planned for Hotel Planters basement by Leonard Leon, who formerly operated the Green Mill Gardens on the North Side.

Planters spot, once a dine and dance club, has been a cafeteria for several years.

Lix Riley orchestra opens at the Congress hotel July 5 for the summer.

Band has been wintering at the Broadmoor club in Denver.

After a barnstorming tour, Clyde McCoy orchestra returns to the Terrace Garden, Morrison hotel, June 15.

Charlie Agnew and band, now at the hotel, go on tour.

ILL AND INJURED

Bob Adams (Matt Shelvey act) recovering from an operation for intestinal trouble in Pan-American hospital, Newark.

Frank Morton in the French hospital. Slowly recovering from operations on his right leg for abcesses.

Ned Joyce Heaney in French hospital with pneumonia. Improving.

Jean Gordon, after 15 weeks in the French hospital, left that institution Thursday (28).

Frank Scott ill with heart disease returned home Saturday (30) from hospital.

Rosemary Foley, secretary at the Los Angeles Educational exchange, home with nervous breakdown.

Tiffany Twins, their mother and Bartlett Brown (Bemis and Brown) badly bruised in auto accident. No serious injury.

LITERATI

(Continued from page 56)

China, the scene of most of his tomes.

Returned travelers report Rafael Sabatini has sworn off writing any more plays.

John Held, Jr., in a sanitarium as the result of a breakdown from overwork. Had been trying to write another book in between filling commissions for illustrating.

Shake-up in the Century Co., with Curtice Hitchcock over from the Macmillan Co. to bolster up staff. Many changes at Macmillan, with A. J. Putnam now first aide to George P. Brett, the head.

Hilaire Belloc grumbling again, this time about translations.

The Mark Twain heirs spiking the unauthorized use of the humorist's name by threatening suit on the grounds that although it was only Samuel L. Clemens' nom de plume, it's fully copyrighted. Will curb a couple of unabashed publishers.

Bruce Barton's typewriter becoming a gag. But not to Bruce Barton.

Lyon Carter would rather "write than be President."

Saul Flaum doesn't sleep nights for worry there's a name writer he hasn't offered a Cosmopolitan contract to.

John Monk Saunders' "Nikki and Her War Birds," has netted him $95,000 already, with the reprint rights still to be heard from.

Naming the 10 greatest writers, Will Durant omitted Will Durant.

Alfred A. Knopf is not going to let a good thing go by, and this month raises the price of Dashiell Hammett's new story, "The Glass Key," from $2 to $2.50. Has other publishers astounded.

The new Dorothy Parker book comes out June 15, called "Death and Taxes." Idea of the title is that you can't escape either.

Jerry Rudolf will edit the revived "Fad," which his brother will publish. Monthly this time.

Lois Bull's "Broadway Virgin" went into a second printing, even before publication, as an indication of what the word "virgin" will do for a book title.

With all the scribblers going to Europe, Vincent Neely Chichester has selected Argentina.

Putnam's takes trades-in of old books towards the purchase of new ones.

Bert Gumpert writing a play and maybe the sports writers on the metropolitan dailies aren't laughing?

So many book shops in town going on the rocks, the publishers are going gray. And the summer's only started.

Pulp-paper mags are setting lower maximums on short-story wordage. As they pay by the word, it reduces costs. Four thousand words is plenty big enough for most of them.

VARIETY BILLS

(Continued from page 44)

LONDON

Week June 1

BRIXTON
Astoria
"Let's Go Native"
"Silver Horde"
"Magic Cabinet"
Mayfair Tiller G's
Lime 3
Doreen Thornton
BIRMINGHAM
Empire
Derickson & Brown
Skeets Martin
Leslie Strange
Dudley Dale
Mai & Drina
Scott & Weston
Les Paulettes
Daimler & Eadie
Grand
Beauty Spots
FINSBURY PK.
Astoria
"Let's Go Native"
"Silver Horde"
"The Turban"
Ben Behee Arabs
Waneyo
Par Tiller Girls
Empire
Douglas Wakefield
Carr Bros & Betty
5 Sherry Bros
Red Fred
Clifton & Rhode
Michel
B'nnett & Williams

MANCHESTER
Paramount
"The Spoilers"
"Social Lion"
Plaza Tiller Girls
NEW CROSS
Empire
Albert Sandler
Vernon Watson
Dorrie Dene
Keith Wilbur
Con Kenna
Marie Wyman
Rogers & Lascelles
OLD KENT
Astoria
"Let's Go Native"
"Silver Horde"
Eddie Peabody
Florence Forman
STRATFORD
Empire
Debroy Somers Bd
24 Breezy Babes
Los Cottrillos
Betty Jumel
Reg Bolton
Archie Glen
STREATHAM
Astoria
"Let's Go Native"
"Silver Horde"
"Wedding in Skies"
24 M'gan Tiller G's
Nadia & Vadim 4

Provincial

CARDIFF
Empire
Teddy Brown
Howard & King
3 Crichton Boys
Beryl Evetts
H D Adams
Brownie Girls
Porter & Lewis
Ben Levin
Cliffor Hellier
EDINBURGH
Empire
Winnie Melville
Derek Oldham
Astel & Arthur
Max Wall
Van Dock
Sydney Steppers
HULL
Palace
Brennans
Pearson Bros
Harry Gunn
3 Eddies
Norman Clare
Fisher & Ariani
Scott & Whaley
Vedras

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Condey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Bayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Eddie Moran
Ernest Charles
Ruby Shaw
Bud & Elenor Coll
Edith Handman
Gus Hyland
Joe Cowan
Sammy Kahn Orch
Village Barn
Art Hall
Riley & Comfort
Allan Daly
Johnny Russel
Uncle J' Meadows
Chick Kennedy
Winegar Orch

CHICAGO

Club Alabam
Billy Myers
Al Wagner
Elmer Schoebel
Marian Boyce
Ruby Abbott
Slater Brockman
Davie Unell Bd
Club Ambassaduer
Margie Tate
Effie Burton
Evelyn Cameron
Virla Vaughn
Ruth Dutton
Clarence Moore Bd
Club Madrid
Mildred Rose
Phil Harrison Bd
College Inn
Bobby Meeker Bd
Colosimos
Del Estes
Burt & Percy
Dorothy Donnell
Art Buckley
Bobby Danders
Jimmy Meo Bd
Frolics
Jules & J Walton
Nelle Nelson
Babe Belmore
Chas Kaley Bd
Golden Pumpkin
Rudy Cowan
Roy Charles Bd
Lincoln Tavern
Biltomore 3
Eart Burtnett Bd
Mack's Club
Charlotte York
Keith Beecher Bd
Miralago
DeCarlos & Louise
Ruth Barton
Dorothy Ryan
Elsie Huber
Al Handler Bd
New Dells
E & M Caranas
Gypsie Rhaumje
Carolyn Noite
Geo Olsen Bd
Terrace Garden
Olive O'Niel
Charlie Agnew Bd
Vanity Fair
Clyde Snyder
Rick & Snyder
Dorothy Keith
Leo Wolf Bd

Going Places

(Continued from page 49)

torso swaying, conjure up images of burlesque queens in tights. A blue velvet sash about her waist, short blue kid gloves, and a matching velvet forehead band on her black horsehair hat prove that Pam does not take her stage dressing lightly. The ensemble is so "theatrical," so reminiscent of the days of rosebud lips, tight little ringlets, ribbon bows and ruffled parasols that the ladies in the audience will like their own simple little crepe dresses more than ever.

"Living Gondola" Seems Worse for Wear

The living gondola that usually surprises the Roxy customers has slithered over to the Paramount this week and got sort of stretched out in the transfer. It looks more like a caterpillar at present. In fact, the only reason it's recognized at all is on account of the gondola prow that the first Markert dancer carried. The wide sleeves necessary to the illusion are a little skimpy at the Paramount, so that the arms and legs they're supposed to hide peak out in goodly patches. The Markert Dancers are somewhat discouraged by their bit o' this and bit o' that costumes. Their rhythm is flawless as always, but their legs don't lift in the same unbroken line, as they are accoutred in colors that know no plan, beads, feathers, fringe and flowers weighing them down. Dorothy, of Dorothy and Her Yellow Jackets, fares no better sartorially. She's given a mite of a yellow beaded skirt and bodice first, a beaded blue velvet Russian costume next, both unsuccessfully seeking to atone with detail for what they lack in line.

Girls Must Divide Attention Among Three Male Idols

"The Lawyer's Secret" at the Paramount doesn't let its women get in the way of the story. Ladies there are, but they know their place, which is to flutter quietly about the three nice gents in the cast and look pretty. A picture that gives you Richard Arlen, Charles Rogers and then throws in Clive Brook, is already set for femme patronage and needn't bother much with knockout gals. Fay Wray emotes tensely, but not too loud; Jean Arthur works out her own problems the same satisfactory way. Jean Arthur's love is Richard Arlen, a sailor this time. There aren't many sailors whose girls are as refined and simply attired, but there's no reason why Miss Arthur shouldn't be a model to sailors' girls at large. They have to have some sort of standard, too.

1,000 Escapes From Death, But None From Women

The cowboys that used to battle with the Indians out in Hollywood have all moved to Russia and changed their names, but they're not fooling anybody. The cowboys are now disguised as tillers of the soil, the Indians as capitalists, and the U. S. Marines as the Soviet troops. "A Son of the Land," the Russian silent, shows the same old pursuit on horseback, the same nick of time rescues the same attempts to dynamite the dam.

The only factor missing is the golden-curled school marm. The hero's head is shaved, it is true, and his teeth rather wander in his gums, but he escapes a thousand deaths always when things look blackest. He is so in love with the dam that the kindly Soviet States have built that he never thinks of women.

No one in the picture thought of women, it seems, for not a skirt crosses the screen during this epic of dirty old Capital and fine brave Labor.

A Night Gown Looker

"The Maltese Falcon" at the Winter Garden is a remarkable picture, a thunderbolt in the serene skies of picture traditions.

Never before were there a bunch of such unmitigated scoundrels set loose on the screen. Not one possesses the faintest sympathetic trait, not one is sorry.

Bebe Daniels does a fine job in this hard-boiled picture. She remains an enigma to the finish; a very attractive one. She looks aces in night gowns.

Parisian Front

(Continued from page 49)

swer in his frank Latin way. "Well, you see I try to arrange the lessons here in the Lido after hours, because sometimes if I take the ladies to my home, they do not always seem so interested in learning to dance."

Sobbie, wide eyed: "But what do they want to do, then?" Charlie, without flinching an eyelash: "They say I am a sweet little boy and they wish to mother me (French for making love), and this, you know, takes more time and costs more than $4 a lesson, and besides these ladies are often too lonely to be very pretty."

This was all said in a tender, whimsical way, but nevertheless sobbie blushed and closed the interview to save herself. Besides the tourist season is now on and she was keeping Charlie from his work. As it is her little talk with him probably cost him around 75c in trade.

A French Picture

There is a French picture in town, which seen on a rainy afternoon or evening is enough to make you want to spread yourself under a steam roller and end it all. It's called "La Petite Lise" ("Little Liza"). It is sad and dispiriting as a wornout galosh. Liza, the blonde heroine, is a little thing who, while her father was working out a sentence in jail for killing her mother, supports herself with a discreet and rather refined street trade. The film is flopping badly. It has no appeal as entertainment, although if presented as a Russian tragedy by an old Russian master it might get over.

Liza acts the whole show in one dress and a raincoat. Four people comprised the audience this afternoon and two walked in the middle (Americans), while the other two (French) sat through it holding each other's hands and leaning on each other's neck in a sentimental fever, purely personal. However, that is the way the French couples always sit through a film of life and love.

LETTERS

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McNulty John T
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Wurzburger F Mrs

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Hotel Rooms $17.50 a week
OHIO, STATE, MICHIGAN AVE., CHICAGO

Radio Reports

(Continued from page 58)

ible Provisions," engrossing to the masses.

His voice is clear, but rather metallic. Lawrence has been on the air regularly for a long time and is a radio "name." His is one which carries prestige among business men and students of government. Sunday night talks by him have been an NBC feature for four years.

Broadcasts, however, come under the head of educational rather than of entertainment. Lawrence's paper, "The United States Daily," is given a plug in the announcements. *Conn.*

CLEVER CO-EDS
Sustaining
KOA, Denver

Harold Harlowe, author and director of this serial program, brings it variety by handling each skit as a more or less separate episode in college life. Yet he weaves a thread of romance into it to maintain listener's interest from week to week.

Election of the campus May Queen was the current excitement. Songs in keeping were vocalized by the femmes of the troupe and it made easy listening. Voices are mellow and tuneful.

Cast consists of the Lucile Marks, Mary Beatty, Vance Graham and Al Hiner—well known local radio names. A smart little skit and nicely presented.

ALISON AND FIELDS
Songs
Commercial
KYW, Chicago

This mixed song pair spent the winter entertaining lobby holdouts at the Chicago theatre, where they built up a following. They are now on the air to boost the sales of a shirt company.

Start with two theme songs—one for the shirts and one for themselves—and then drift into the theme song of another and rival program. They vocalize nicely, obviously striving to keep modulated and low-voiced, and manage to deliver 15 pleasant minutes.

DUKE AND LUKE
15 Mins.
KTM, Los Angeles

Duke and Luke with their uke do pop duos interspersed with an occasional uke solo all in engaging manner. They are wise in featuring melody stuff which is best fitted to their light voices.

No commercial hook-up but probably with an eye to that. They are amenable to almost any type of snappy program and with some added local rep they can go in for personal appearances in short order. *Abel.*

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

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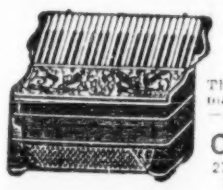
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ARCO BIRTHDAY PARTY
Classical Music
Commercial
WEAF, New York

With stars of stage and screen gracing radio programs, this Arco period has gone in for a reincarnated guest of honor. Last Thursday night (28), the famous composer brought back to earth was Richard Wagner. This was for dialog, with Jaffrey Harris' orchestra the instrumentalists.

Arco is a commercial standard of NBC. It has been on the air long enough to get a line on what its followers desire. Apparently the returns were in favor of the classics. Hearing the supposed Wagner tell of his career is probably interesting to present-day conservatory devotees.

Program modernizes in its birthday cheerio to those listening in, whose anniversary also falls on the day of the broadcast. *Mark.*

"CARELESS LOVE"
Negro Sketch
Sustaining
WJZ, N. Y.

According to announcement, this series of Negro sketches dealing with "Careless Love" is a presentation of NBC. This installment was devoted to the romance of the colored boy who fibbed to his mother about being a lawyer so that he could go on the stage. Everything changes when his mother learns that he's to get $100 a week and his sweetheart is happy when he tells her she's going along as his wife.

Not much to it, yet wholesomely typical of Negro families. Fairly well presented and the period has possibilities. Such capable Negro players as Eva Taylor and Frank Wilson on this period. *Mark.*

POND ORCHESTRA
Leo Reisman
Commercial
WEAF, N. Y.

In putting selling propaganda on the air Leo Reisman's orchestra was given a special contract.

He has a corking aggregation for air entertainment. Numbers pack fine arrangements.

Showmanship in diversifying the program. To give a dash of rumba there was "Mama-Inez" on a fine interpretation.

Vocal interludes are pleasing but not unusual.

A half hour of Reisman is attractive parlor entertainment. *Mark.*

JOLLY JUGGLERS
Songs and Talk
Sustaining
WOR, New York

In a specially prepared introductory bit of rhyme, Bill Bray and Phil Schutt tell that they are jugglers of tone. Duo is aided effectively by Bob Rappaport at the piano. Routine includes topical songs with a sandwiching of gags.

Pleasant voices and special care on diction.

The Jugglers do nicely but need more material strength and attractive selections to fight off opposition. As playing now nothing missed by those who muff them. *Mark.*

ROY SHELLY
Songs and Uke
Non-Commercial
WPAP, New York

Roy Shelly is introduced as "the poet of the ukelele." He sings as well as ukes. Vocal efforts are fair, but he shines when strumming.

His uke ability merits attention from those interested. Otherwise just a filler. *Mark.*

Robbins-Jobber

(Continued from page 57)

they would, and that he believes himself entitled to make that extra profit of 1½c.

Breach between both companies arose out of the action of Robbins in selling his sheet music to syndicates for 16½c, and to jobbers for 18c. Heretofore publishers have always given the syndicates and the jobbers the same price.

Max Mayer, according to report, is said to have advised Robbins that he was making a mistake by not giving the jobbers the same price as the syndicates. Robbins informed Mayer, on the other hand, that he was running his business and would run it the way he saw fit. One word led to another and it ended with Robbins telling Richmond-Mayer that thereafter he would not sell any of his sheet music, even at the 18c price, to Richmond-Mayer.

Dealers Cut

(Continued from page 57)

counters out of their stores unless the publishers cut their wholesale price, continued to sell the sheet music at the same old price, making that much more profit at the publishers' expense. Kresges, declare the publishers, sold everything for 25c immediately. But some of the McCrory stores, publishers declare, with the Warner Music Sales Department opening the counters, continued selling the sheet music for 30c. Publishers said perhaps these stores were waiting until the first of the month (Monday) to establish the 25c price. During two prior weeks, these counters were making additional profit at the expense of the publishers' cut price.

Many jobbers did not notify heir dealers that the price of sheet music had been cut and continued selling at the former price, report the publishers. Dealers, where and when informed that a new price had been established by the industry, took this matter up with their jobber and were immediately given the new price. But those who remained in ignorance of the cut price continued to buy at the old scale. The publishers believed that these jobbers were waiting until the first of the month to really standardize the new price, but again the rest of the trade was making more profit at the publishers' expense.

It is now agreed that the publishers made a mistake by cutting the middle of the month, during those two weeks not realizing any increase in profits from the new scale.

Disc Reviews

(Continued from page 57)

of heat without warmth. "Minnie the Moocher" is regarded as a semi-classic of hotcha, and that presumably is the sales bait. Other side is a non-musical composition of the orchestra leader entitled "I'm Left with the Blues in My Heart."

Guy Lombardo

(Columbia 2444.) It may be imagined that Lombardo will be among those sticking. There will have to be beacon lights in the darkness anyhow. Lombardo is a big seller and, through radio, one of the bandsmen really minting money right now. "Whistling in the Dark" is typically Lombardian, namely, swell. Not so stirring is "Building a Home for You," the inevitable weak sister accompaniment.

Ted Lewis

(Columbia 2452.) Lewis has one of those expensive contracts plus special labeling. That puts a question mark on him that only the royalty sheet can answer. Lewis has been a phonograph feeder for 10 years, and that can't be discounted. His recording failures are due to certain numbers being inherently not of the type he can blend to his inimitable style.

"One More Time," by DeSylva, Brown & Henderson, was a not-so-much. "Ho Hum" was in Lewis' regular alley, although the difference between wah-wah and ho-hum isn't marked as rendered.

Royal Air Force

(Columbia 2442.) Just for a taste of something different try this Columbia importation. When not busy flying around in the clouds Lieut. H. H. Amers comes down to terra firma and batons an aviator's band. And very delectable it is. "A Hunt in the Black Forest" and "In a Clock Store" are representative samples of British music.

Clyde McCoy

(Columbia 2453.) "It Looks Like Love" and "A Lonely Gondolier" form the second or third release of this Chicago band, new to Columbia and discs. McCoy has something turgid trumpeting of his band. He is indigenous to the Hotel Morrison's Terrace Gardens.

Phil Romano's orchestra is the attraction in the Black and Gold Ballroom at Bella Vista Beach, Lake George, opened Decoration Day.

Uncommon Chatter

(Continued from page 49)

corsage. Thousands of sequins are quite enough for one dress, that can do very nicely without an additional floral display.

Modest Roxyettes Sink to Burlesque Depths

What is this old world coming to? Is nothing sacred? Time was when the Roxyettes behaved like the modest maidens of a Cathedral cinema, each one an impersonal unit of a dancing line. But "Temptations" has been their undoing. The orchestra no longer separates them from the audience; it has been moved un-stage, the pit elevator thrown open to dancers who, in close proximity to the first few rows, establish the intimacy of Minsky chorines. All that need be added is a middle-aisle runway and a strip routine. And the Roxyettes used to be such nice girls.

Changing entertainment policy, apparent at the Roxy for the last few weeks, reaches its climax with a naively conceived version of "Faust." According to a very bad bargain with the Devil, an old man sells his soul for a look at the current Roxy show. Promised "wickedness and joy, fun without alloy," he is treated to a glimpse of the ballet corps dancing to the strains of "Zwei Herzen," than which there is nothing more wholesome and unseductive. Enthroned in a golden chair, he witnesses the vocalizing of an Italian soprano and the parade of one lone show-girl, buried in sequins. Temptations, indeed!

Greta Nissen Overplays Unnatural Heroine

The delicacy of Greta Nissen's American debut as the Princess in a Deems Taylor ballet, has vanished from her work as the foremost hussy in "Women of All Nations." Her technique has grown as heavy as her once lithe and lovely figure. Unfortunate treatment causes her to overplay every scene, while a hideous conception of humor has her emitting unpleasant "Meows" to symbolize the response to the mating call of the United States Marines. If picture producers expect feminine audiences to sympathize with a heroine who boasts of employment on the Rue Blondell, they are quite, quite wrong.

Newspaper Sobbie as Picture Heroine

Granted that feminine audiences respond to pictures that make their dearest dreams come true, newspaper women must go simply mad over "Up for Murder." No sobbie could imagine a rosier existence for herself than the life of this latest newspaper heroine. She has an office of her own, luxuriously appointed and adjacent to that of the boss, who adores her. She gets the pick of the staff, a handsome cub reporter, to escort her to assignments, a note that carries wistful yearning to one spectating sobbie, sent to Minsky's and the New York Theatre without an armed bodyguard. When she sits down at her typewriter to dash off a bit of copy, her pretty fingers bear the burden of three magnificent baguette diamonds. Her evening frocks are cut low, especially to madden all the hard-boiled reporters who worship at her shrine. Her limousine takes her to and from the office, her two-skinned silver fox announces she's a lucky, lucky girl. And, when she happens to be Genevieve Tobin, she speaks of her job as a "careeah," calls an admirer "sil-leh, sil-leh," and otherwise invites murder from all the little sobbies who sit in the audience and sob over her unique good fortune and their own unrealized dreams.

Helen Chandler Miscast in "Daybreak"

Whatever Helen Chandler's screen medium may be, it is not as the sort of girl the director would have her in "Daybreak." Miss Chandler appears incapable of sudden transformations demanding that she portray a sweet thing one moment, an abandoned hoyden the next. Sweet, she is, as the timid little music teacher swept away by a jolly meeting with Ramon Navarro. But as the disillusioned lady, the jaded mistress of a gambling house proprietor, she screens as no one more than Helen Chandler, trying to be very, very wicked.

Coast Opening

(Continued from page 49)

legit actresses and actors attended this opening.

Chatter

Phillips Holmes is a swell diver. Ditto Norman Foster.

Wally Beery rarely drinks hard likker. Likes beer, though.

Marco dances swelegantly. Ditto George Bancroft.

Even little Mitzi Green goes in for classy wide leg silk pajamas.

Louise Dresser and Jack Gardiner are celebrating 23 years of married bliss in June.

Charlie Murray congratulates himself on the 10th year on the wagon.

Antonio Moreno plenty handsome.

Una Merkel's southern accent loved by everyone.

Frances Dee looks cunning in a royal blue swimming suit, which she isn't afraid to wet.

Carl Fleming thought he had pleurisy, but discovered on visiting a doctor that he had a torn ligament from playing chip and put golf.

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